The Lexicons of Colour and Sound and their Thematic Roles in T. E. Lawrence's *The Mint*

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To the memory of my father
William Moore
military historian

Declaration

This thesis has been composed by myself only. The work is entirely my own, and has not been submitted for any other degree or professional qualification.

Signed:

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2 Narrative themes: psycholinguistic perspectives

3 Lexical sets and the identification of themes

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Abstract

This study examines the identity of the concept of literary themes in narratives. It aims to deepen awareness of the nature of themes and to explore the role of lexical sets or semantic fields in recovering them. Chapter One upholds the importance of the notion of themes in literary understandings of texts, surveys difficulties involved in establishing what themes are and aims to establish a provisional understanding of the concept of themes. It examines the thematic literature from a narratological viewpoint, assembling an approach based particularly on work by Prince (1987, 1992), Rimmon-Kenan (1995) and Chatman (1983). Chapter Two focuses on theory concerning the processes of interpreting themes in narratives. Reviewing psycholinguistic literature on possible mental processes involved in identifying themes in narratives, the chapter develops an account of how a reader might process textual themes. Underpinning the account is schema theory and the textual inference-making that it implies. It is argued that reading, processing and distilling themes entails a combination of understanding the text literally and making inferences from it based upon activation of individual schemas. Chapter Three asserts the importance of lexical sets or semantic fields in the process of theme identification. Both the affective and the cognitive aspects of reader response, where textual meaning is achieved as a description of the experience of temporal response (Fish 1980), are implicated in the process of theme recovery. A survey of applied stylistic studies of literary texts suggests that lexis may have a fundamental role in this process. Chapters Four and Five analyse the thematic roles of the colour and sound lexicons in *The Mint.* Colour terms are found to contribute to four themes in Parts One and Two, two of which are extended and developed in Part Three. Sound terms are found to contribute to a 'theme of idyllicness' throughout the text. Chapter Six addresses the rationale for including a second text, *Goodbye to All That*, for comparison with *The Mint.* It is argued that there are grounds (Genette 1980, Simpson 1993) for upholding generic similarities between the two texts. There follows a comparative analysis of themes construed over colour and sound lexis in each text. Colour and sound terms are found to contribute to themes in each text. While those intra-textual themes distinguish each text as an individual work, there appear to be theme overlaps in the two works. Thus exploration of themes in different narratives may show how narratives are not necessarily absolutely unique. It is concluded (Chapter Seven) that themes might be pursued as non-trivial propositions identifiable from ideational links between/among intra-textual units, occurring discontinuously through the text-continuum. Theme is recoverable from text by looking at lexical sets as a starting point, and the identification of theme is a highly subjective process, though to some extent this process can be accounted for in terms of what is known about discourse-processing.

Abbreviations

CCELD	Sinclair, J. (ed.) (1987). *Collins Cobuild English Language Dictionary*. London; Glasgow: Collins.
Goodbye	Graves, R. 1929. *Goodbye to All That*. London: Cape. Revised edition published by Cassell, 1957. (Ed. cited is Harmondsworth: Penguin, 1960.)
Letters	Garnett, D. (ed.) (1938). *The Letters of T. E. Lawrence*. London: Cape.
Mint	Lawrence, T. E. 1955. *The Mint*. London: Cape. (Ed. cited is J. Wilson (ed.) London: Penguin, 1978.) [first published by Doubleday, New York, 1936 in a limited edition of 50 copies].
NSOED	Brown, L. (ed.) (1993). *The New Shorter Oxford English Dictionary*. Oxford: Clarendon Press.
OED	Simpson, J. & Weiner, E. (eds.) (1989). *The Oxford English Dictionary* 2nd ed. Oxford: Clarendon Press.
Seven Pillars	Lawrence, T.E. 1935. *Seven Pillars of Wisdom*. London: Cape. (Ed. cited is Harmondsworth: Penguin, 1962.)

A. List of figures

B. List of tables

Chapter One
A narratological approach to literary themes

1.1 Introduction

The idea of a literary theme has been so persistently applied in discussions of literary texts that its nature has in many ways been taken for granted. The ubiquitous appearance of the term 'theme' is a sign that, whether or not its various uses prove to be largely consistent when applied to the study of literary works, explorations of the notion of themes are likely to remain important in both the theory and practice of studies of literary texts. Such explorations stand not only to refine and sharpen understanding of the term but also to apply it more fruitfully than at present to discussions of literary textual meanings.

I believe that theme is recoverable from text by looking at lexical sets in the text as a starting point, and that the identification of theme is a highly subjective process, even though to some extent this process can be accounted for in terms of what is known about discourse-processing.

In confronting the topic of literary themes, I shall not assume that all texts have themes, or that literary themes are entities restricted to a single domain, e.g. poetry. Rather, I concur with Prince's judgement (1973: 13) that 'a story, a poem, or an essay may have the same subject and deal with the same themes.' But a study of literary themes would be too diffuse if it attempted to embrace all literary forms, so I restrict attention to understanding themes in selected modern literary English narratives.

1.2 Scope and overview of the thesis

This thesis addresses three main issues. Most centrally, I confront the question of what literary themes are in Chapter One. Second, the status of themes within a reading of a text, i.e. where theme fits into a reading of a narrative text, is examined in Chapter Two. Chapter Three assesses how lexicon fits in with the notion of a theme. Chapters Four and Five analyse T. E. Lawrence's *The Mint*, examining ways in which colour and sound language contribute to themes, and Chapter Six focuses thematically on an arguably comparable text to *The Mint*, Robert Graves's *Goodbye to All That*. Chapter Seven concludes the thesis.

1.3 Thematics and narratology

In Tomashevsky's seminal essay 'Thematics', the Russian formalist critic specified the elements involved in narrative art and the relationships among them. He asserted: 'The meanings of the separate sentences of a work of literature combine to produce a definite structure unified by a general thought or theme' (Tomashevsky 1925, reproduced in Lemon and Reis 1965: 62-3). He considered a theme to be composed of 'small thematic elements arranged in a definite order' of which elements the story and the plot form two distinct kinds of arrangement (1965: 66). Tomashevsky names the smallest parts of thematic material 'motifs' (p.67) and discusses the notions of narration (p.75) and character (pp.88-92).

Since the appearance of his essay conspicuous interest has developed in the precise nature of a literary sense of theme, with an awareness of some of its definitional inconsistencies and inclarities. These are reflected in collections of essays using the term 'thematics' (Sollors 1993; Bremond, Landy and Pavel 1995;

Trommler 1995; Louwerse and van Peer 2002). The nature of narrative has also been particularly addressed in the twentieth-century within the discipline known since the 1970s as 'narratology', by critics such as Genette (1980), Bal (1985) and Prince (1982).

Narratology has been defined as 'the study of the form and functioning of narrative' (Prince 1982: 4). It might briefly be sketched from the work of pioneer students of the folktale (Propp 1968; Dundes 1965) through the structuralist work of Barthes, Bremond, Greimas, Todorov and others, through the generative enterprises of the story grammars (e.g. Prince 1973; Rumelhart 1975), to more recent conceptions of narrative, one important characteristic of which has been an attempt to incorporate the notion of the reader (Prince 1992; Kearns 1999).

The classical structuralist version of narratology has concentrated on analysis of narrative structure, whereas narratology now 'appears to be reverting to its etymological sense, a multi-disciplinary study of narrative which negotiates and incorporates the insights of many other critical discourses that involve narrative forms of representation', including 'gender studies, psychoanalysis, reader-response criticism and ideological critique' (Onega and Landa 1996: 1). In this study I shall draw on both structuralist and reader-response perspectives on narratives, for the sake of adopting a sharply focussed critical analysis.

Subsequent to Tomashevsky's essay, thematics and narratology have not obviously formed part of a unified field of enquiry. Although Tomashevsky's 'Thematics' conflates the concepts of theme and narrative thematic elements, it offers only 'a suggestive treatment of the methodology of analysis' (Lemon and Reis 1965: 61). One way of attempting a clear focus on themes in narratives could be by

considering whether themes can coherently be accommodated within a narratological framework. I shall first attempt to reach a principled working account of what a theme is, with specific reference to other terms, some of which are often confused with it, and others of which are central terms in narratological theory. I shall consider the nature of their relationship to themes. Having attained a set of terms that will be useful for subsequent discussions of theme, I shall survey some of the important narratological literature in order to identify how far theme has been treated in it, in order in turn to assemble an approach to identifying narrative themes that capitalises on narratological thinking.

1.4 Theme: definition and exemplification

1.4.1 Introduction

In *Aesthetics: Problems in the Philosophy of Criticism* (1958: 403) Monroe Beardsley writes:

> What sort of thing is a theme? We say that the theme of *Wuthering Heights* is the quest for spiritual contentment through harmony with both good and evil forces of nature; of *War and Peace*, the endless rhythmic alternation of youth and age, life and death, ambition and resignation. We debate whether the theme of Yeats' *Among School Children* is the relationship of matter and spirit, or the human significance of labor, or both. A theme is … the futility of war, the mutability of joy; heroism, inhumanity.

In none of these examples is theme a trivial matter. The issue of triviality is a fruitful first step in thinking generally about literary themes: the notions of 'good and evil', 'life and death', 'the relationship of matter and spirit' are non-frivolous concerns. This aspect of theme is not always noted in dictionaries of literary terms. Abrams (1988: 111) notes that some literary critics 'claim that all nontrivial works of literature including lyric poems, involve an implicit theme which is embodied and dramatized in the evolving meanings and imagery'. While Morner and Rausch (1991:

223) claim that detective stories and other works 'written primarily for entertainment' have no themes, it could be countered that a reader who is disposed to find themes in texts may also find them in detective fiction. O'Toole's study of Conan Doyle's tale 'The Sussex Vampire' (O'Toole 1975) exemplifies a serious interpretation of the tale, and of the Sherlock Holmes stories in general, as 'the triumph of reason over the irrational' (1975: 151) and a 'semantic opposition' between 'the Irrational' and 'Reason' (p.155). Conversely, a reader might choose to read a presumably non-trivial work such as *War and Peace* for entertainment alone, without specifically seeking out or responding to thematic elements in the work.

In writings treating literary critical terms, such a notion of theme as serious or non-trivial has become well established since the early twentieth century (Brown 1993: 642). Tomashevsky gave as examples of themes in contemporary Russia 'themes of the revolution and revolutionary life' (Tomashevsky 1925, reproduced in Lemon and Reis 1965: 64); Wetherill (1974: 205), noting problems in applying notionally vast thematic labels to 'exemplify a particular piece of writing with any precision' lists 'the great conceptual themes in literature … illusion and reality, power, communication, experience and maturity'; Zholkovsky (1984: 138), examining Pasternak's work, speaks of 'the theme of 'magnificent intensity of existence''; Sage (1987: 248) exemplifies a theme from *Our Mutual Friend* as 'the theme of Christian redemption'; for Baldick (1990: 225) examples of themes include the themes of 'love, war, revenge, betrayal, fate, etc.'; for Morner and Rausch (1991: 223) the theme of a poem might be a comment on 'the fleeting nature of existence'; *The New Princeton Encyclopedia of Poetry and Poetics* (Preminger and Brogan 1993: 1282) even suggests a theme of meaninglessness in modern nihilistic writings.

The above examples present a chronological range of writers dealing specifically with a literary conception of a theme. The examples draw on perspectives not only from dictionaries and encyclopaedias of literary criticism but also on the views of writers from different nations who have expressed more protracted philosophical opinions on how literary writings may be understood. They also demonstrate certain shared conceptions of what a theme is.

So far, then, a theme may be viewed as a non-trivial idea (or set of ideas) e.g. love, good and evil, that occurs in contexts where discussions of meaning in individual texts are involved; certainly at least, texts of a traditionally literary kind, e.g. Dickens, Tolstoy. The last sentence is intended only as an initial and partial attempt to identify the nature of themes. In practice, such a notion of theme has proved interesting as an important tool for literary interpretation, but problematic. One important problem is its terminological unclearness. A survey of recent literature on thematics reveals this.

Levin (1972), for example, provides a good survey of that terminological confusion from a comparative literary viewpoint. More recently Klein (1993), in an article on autumn poetry, outlines the terminological difficulties mentioned. He comments on the problems experienced by critics such as Levin, Frenzel and Prawer (p.146) and notes that the Russian formalists 'complicate matters further by their distinctive use of *sujet, theme, motif*'(p.148, author's italics). Klein takes a theme in his article to be 'the main subject(s) created in a work, irrespective of genre' (p.151). His conception of theme is different from what I have taken a theme to be above. A theme, as I have provisionally exemplified it, such as the futility of war or the theme of love, or the theme of revenge, is about something non-trivially, humanistically

significant. But it is not clear that 'autumn as a theme in poetry' (p.151) necessarily is. Klein's statement that theme is 'the main subject created in a work' is useful in differentiating subject from theme as used in this thesis. Beardsley makes much the same point in considering Wallace Stevens' poem 'Thirteen ways of looking at a blackbird' (1958: 402-3, author's italics):

> The poem is about blackbirds, snow, shadows, icicles, rhythms: these things are in its world, because they are referred to by its words; they are, in one sense, the subject of the poem. But that is not what puzzles us about the poem. We want to know whether there is some general idea that connects all these diverse references to blackbirds, some concept under which we can relate them: what is the *theme* of the poem?

Without attempting an answer to Beardsley's question by analysing the poem here, its theme could be, say, about the alienation of blackbirds from human worlds, or about the kinship between blackbirds and humans, or whatever serves to express 'some general idea' that connects all the various blackbird references in a non-trivial sense. Its subject, on the other hand, as Beardsley suggests, is blackbirds, just as one might say that the subject of Kipling's *Kim* is the adventures of an orphaned Irish Indian boy in India. Similarly, Rimmon-Kenan (1995: 9) asks whether in this sense *Madame Bovary* might be 'about Emma's relations with Charles, Léon, and Rodolphe' (for theme as topic or subject see 1.4.2 below).

Beardsley's procedure of negative definition is useful for an understanding of the term (cf. also Prince 1992: 2-7). In the following section I compare and contrast theme with a range of terms. Some are central in the literature of narratology, such as 'story', 'discourse' and 'motif'. Others are more widely used, such as 'subject' or 'topic', and 'mood'.

1.4.2 Theme as subject / topic

Zwaan, Radvansky and Whitten, in a discussion of cognitive psychological research on themes, consider two senses of 'theme' taken from a lexical database at Princeton University (2002: 41, authors' italics):

> The first sense is: "subject, topic, theme – (the subject matter of a conversation or discussion; "he didn't want to discuss that subject"; "it was a very sensitive topic"; "his letters were always on the theme of love")." The second sense is: "motif – (a unifying idea that is a recurrent element in a literary or artistic work; "it was the usual 'boy gets girl' theme")." The important distinction between these two senses of "theme" is that the first refers to a *concept*, whereas the second refers to a state of affairs, a *situation*, more specifically, an abstract situation, one that is not bound by time or space. The moral of "The farmer and the eagle" (One good turn deserves another) ... is an example of this second sense.

Several observations might be made on these comments. First, Zwaan et al., who appear to embrace the distinctions quoted, align the distinction between subject and theme noted in the previous section. This seems unsatisfactory. I agree with Beardsley's differentiation of theme from subject and disregard Zwaan and Radvansky's treatment of these two concepts as the same. Second, Zwaan and Radvansky's example of the ''boy gets girl' theme' appears to be a story outline (see 1.4.7 for the sense of story to be used in this study). It is not, therefore, a theme in the sense I shall use in this study. Third, Zwaan et al. apparently conceive theme as motif to be exemplified by a moral. However, in this study, an important distinction is made between a moral – in more general terms a thesis – and a theme. Beardsley (1958: 403-4, 409-11) and Chatman (1983) both advocate this distinction between a thesis (including a moral) and a theme (see 1.4.6). The distinction is not made by Zwaan et al. in their discussion of theme as motif, and I also disregard their concept of theme in this sense.

It might seem intuitively correct to use 'theme' in a sense nearly synonymous with 'subject', as in the phrase 'the subject of autumn'. The dictionary, where lexical items as headwords are listed uncontextualised in a single text, is one repository of such topics. Reinhart (1982: 24) adopts this view of topic, metaphorically conceiving of the notion of topics as entries in a library catalogue list. This is a sense in which the term 'theme' has often been used: henceforth this sense will be referred to either as 'subject' or 'topic'. In this study the term 'theme' will not be used further in this sense.

Theme is to be taken, as Zwaan et al. say, to involve 'a unifying idea that is a recurrent element in a literary … work'. However, it is necessarily through a reader's apprehension of the function of recurrent textual units, such as motifs (see 1.4.3) and topoi (see 1.4.4), that themes are recoverable.

1.4.3 Theme versus motif

'In modern narratology', writes Wolpers (1995: 34) 'undue preference has been given to plot and its different stages … modern narratologists generally think of motifs as mere functions of action and even tend to avoid or reject "motif" as a significant term entirely'. These observations might not be wholly fair to students of plot. However, what motifs are and what their relationships to themes are both constitute important, if complex, questions. Wolpers shows the bewildering breadth of concepts that the motif can encompass and the difficulties in assigning motifs to classes. Something of the extent and nature of motifs can be gauged by his list, reproduced below (1995: 47-49):

(1) Motifs of figures and groups, human and nonhuman;
  (1.1) types of people, figures;
  (1.2) interpersonal relations and groups (and members and partners therein);
  (1.3) societal relations (society as a whole, non-personal social groups, institutions, functionaries);
  (1.4) plants, animals, and natural powers;
  (1.5) supernatural beings;

(2) situtional [sic] motifs and motifs of states and conditions (of an external nature);

(3) motifs of actions and events, occurrences (of an external nature);

(4) motifs of consciousness, motifs relating to states of mind;

(5) motifs of ideas and concepts, objects of thought;

(6) motifs of expression and communication;

(7) motifs of place, localities;

(8) objects and elements as motifs;

(9) motifs of time.

The range of possible motifs, as this list suggests, is almost dauntingly broad for the purposes of motif classification. Many types of motif, presumably, could occur in a text.

Provisionally and minimally, a motif may be thought of as 'a recurrent … idea in a text or group of texts', a sense in which it seems synonymous with the term leitmotif (Wales 1989: 308). It may be said that in a text a recurrent locality, object, expression or action etc. would all be possible motifs. I shall now exemplify motifs with reference to actual narrative texts.

Any recurrent idea in a narrative would not necessarily constitute a motif. But if it were noticeable for a reader such that it seemed unsatisfactory to explain its

recurrence entirely in terms of its denotation, it might constitute a motif (or another thematic unit such as a topos (discussed in 1.4.4). Hawthorn (2000: 361-2) has noted numerous leitmotifs presented by Watts in the latter's edition of Conrad's *Lord Jim* (Conrad 1986). All these motifs are linked to specific and recurrent forms of words in that text. The leitmotifs listed are: 'butterflies and beetles', 'dream, dreams', 'glimpse (of Jim's character) through mist or fog', 'in the ranks', 'jump, leap', 'Nothing can touch me', 'one of us', 'romance, romantic', 'under a cloud' and 'veiled opportunity' (1986: 377). An example of one of these leitmotifs may help to establish what they are and their relationship to a theme.

In the tale, largely told by Marlow, the narrator, the protagonist, Jim, goes on trial for abandoning his duty to passengers by jumping from a sinking ship to save himself. Marlow becomes acquainted with him and remarks (p.99): 'The views he let me have of himself were like those glimpses through the shifting rents in a thick fog – bits of vivid and vanishing detail, giving no connected idea of the general aspect of a country'. Marlow glimpses Jim's character, without seeing clearly, and certainly not omnisciently. The noun 'glimpse' recurs, doubly pre-modified by the adjectives 'bizarre' and 'exciting', at the next mention of fog. It is again associated with Jim's nature: 'It was one of those bizarre and exciting glimpses through the fog' (p.127) states Marlow, speculating that Jim had had a wish (while in the boat that had left the doomed ship) to return to the spot where the passengers sank 'as if his imagination had to be soothed by the assurance that all was over before death could bring relief.' The recurrence of this association of Jim's character with fog; and our general association of fog as an element that renders things visually indistinct conflates the two ideas. 'Fog' would not simply denote fog in nature, but contribute

to signifying an idea: the elusiveness of Jim's character. In so doing, 'fog' or 'mist' would perform a thematic role. The actual leitmotif, consistently with Watts's treatment of the notion, would include the fog itself, as verbalised in the text. The narrative theme to which it would contribute might be stated as the proposition that Jim's character remains ultimately elusive, not wholly comprehensible. The idea is reinforced that Jim is a man whose character shines forth at times, attractively, yet at the same time elusiveness in his character persists. Further indications of this theme seem to occur throughout *Lord Jim.* The leitmotif of fog or mist is reiterated: 'He [Jim] heard me [Marlow] out with his head on one side, and I had another glimpse through a rent in the mist in which he moved and had his being' (p.136). Marlow listens to Jim unfolding his misfortunes concerning the ship that sank. Jim is grateful (p.137):

> '"You are an awful good sort to listen like this,"' he said. "It does me good. You don't know what it is to me. You don't" ... words seemed to fail him. It was a distinct glimpse. He was a youngster of the sort you like to see about you; of the sort you like to imagine yourself to have been; of the sort whose appearance claims the fellowship of these illusions you had thought gone out, extinct, cold, and which, as if rekindled at the approach of another flame, give a flutter deep, deep down somewhere, give a flutter of light ... of heat! ... Yes; I had a glimpse of him then ... and it was not the last of that kind ...'

Again, both of these uses of 'glimpse' establish the notion that just so much of Jim's appealing character is open to observation. Other glimpses of Jim's elusive character, later in the novel, reinforce this conception (p.206, p.208). The motif just presented of fog / mist / glimpse is expressed in a particular form of words that noticeably recurs. It could be seen as a recurrence of little or no significance in itself. For a reader to attribute no special significance to it would mean that for that reader there was no thematic value. Thematic value would emerge when a reader attributed a non-trivial significance to it, beyond pure denotation, such as the proposition that

'Jim, despite his cowardice in abandoning the *Patna*, is perceived as an ultimately admirable person, whose acts and thoughts are unknowable in any absolute sense, and who stands outside the reach of any simplistic condemnation by his fellows'.

This statement introduces the idea that a theme is a proposition (see 1.4.6). Motifs, unlike themes, are textual units (see 1.5.2). A theme is a non-trivial proposition that may emerge from an interpretation of a series of motifs (and / or other textual units). The fog or mist motif would belong to category 5 of Wolpers's scheme above, i.e. motifs of ideas and concepts.

A further illustration of a motif in a narrative is that of the rain in Hemingway's *A Farewell to Arms.* Table 1 shows the recurrences of 'rain' in it:

Table 1: instances of 'rain' in Hemingway's *A Farewell to Arms*

Chapter	**Page**
1	3,4
19	113,114
22	128
23	136, 139
24	141, 142, 143
25	147, 149,152
26	159
27	162, 165, 166, 167, 168,169,170,171,172
28	174,176,177,178
29	-
30	187,188,191,192,193,195,197,198,200,201
31	204, 206
32	207
33	-
34	217, 222
35	-
36	235, 237,238,239
37	241, 246, 247, 248
38	-
39	-
40	271,272
41	287, 289, 290, 291, 294

I will selectively exemplify what I take to be a leitmotif. Again, the mere recurrence of a form of wording or a variation thereon does not necessarily constitute a motif. 'Rain' in a narrative could simply denote rain. But in *A Farewell to Arms* the occurrence of the item in different forms invites a reader to attribute a significance to it that is richer than simple denotation. At the opening of the novel the narrator observes, of the fighting in Italy against Germany in World War One: 'There was fighting for that mountain too, but it was not successful, and in the fall when the rains came the leaves all fell from the chestnut trees and the branches were bare and the trunks black with rain' (Hemingway 1957: 3). Rain has traditional pejorative associations. Here it also seems to have them. However, in this example, Hemingway has linked two ideas – the first coordinating conjunction 'and' invites a reader to connect the idea of the unsuccessful fight for the mountain and the perceived effects of the rain on the trees. The implication could take the form of an analogy: just as the lost mountain represented a setback for the Italian Army (for whom the narrator is fighting) so too did the rain connote misfortune, emphasised by the potentially negative associations of 'black' in the final adjectival phrase. The special significance of rain seems established in its recurrence, after a substantial gap of seventeen chapters, in narrative statements and in the narrator's conversation with his girlfriend Catherine Barkley. Rain seems to assume significance for Catherine that is retained through the rest of the story as the following extracts show (1957: 113-4, my italics):

> Outside the mist turned to *rain* and in a little while it was *raining* hard and we heard it drumming on the roof. I got up and stood at the door to see if it was *raining* in but it wasn't, so I left the door open.
>
> 'Listen to it *rain*.'
> 'Its *raining* hard.'

'And you'll always love me, won't you?'
'Yes.'
'And the *rain* won't make any difference?'
'No.'
'That's good. Because I'm afraid of the *rain*.'
'Why?' I was sleepy. Outside the *rain* was falling steadily.
'I don't know, darling. I've always been afraid of the *rain*.'

'All right. I'm afraid of the *rain* because sometimes I see me dead in it.'

'It's all nonsense. It's only nonsense. I'm not afraid of the *rain*. Oh, oh, God, I wish I wasn't.' She was crying. I comforted her and she stopped crying. But outside it kept on *raining*.

Given such examples, there is a strong case for saying that rain acquires a special sinister meaning in the narrative. Without, perhaps, any clear import at first, it is repeatedly associated in the direct speech exchanges with fear and with death (by Catherine Barkley). Two further examples of the recurrence of rain in Hemingway's text reinforce its associations with death. A brief narrative sentence interrupts a description of the soldier Aymo who has just been shot (p.192: henceforth, where appropriate, the sentence number in indented textual quotations will follow the sentence concerned):

> Aymo lay in the mud with the angle of the embankment. (1) He was quite small and his arms were by his side, his puttee-wrapped legs and muddy boots together, his cap over his face. (2) He looked very dead. (3) It was raining. (4) I had liked him as well as any one I ever knew. (5)

The sentence 'It was raining' interrupts the description in that it is the only sentence devoid of human semantic content, i.e. outside the focus on the physical appearance of the dead man and a feeling for his memory. Sentence 1 has its subject ('Aymo') in sentence-initial position and makes an assertion about the dead man; so do the succeeding clauses that use subject pronouns: 'He was quite small ...' '... his arms were by his side', 'his puttee-wrapped legs'... 'his cap' (sentence 2). By this stage a reader might be accustomed to the style of this grammatically parallel set of

assertions and find the subsequent, summarising statement 'He looked very dead' (sentence 3) to be consistent with such a regular progression of clauses. If so, the topic shift in sentence 4, 'It was raining', might seem to disrupt the sequence. If sentence 4 were omitted and the sequence concluded with the final sentence 'I had liked him as well as any one I ever knew', the shift in perspective would move from how the narrator saw the dead man to how the narrator had felt about him, i.e. a continuity in terms of registering human content, concluding with the implication of human feeling in sentence 5. This is not the case. The non-human element of rain in sentence 4 seems intrusive, resuming the notion of a sinister impersonal force and the associations with death that it has acquired through the words of Catherine Barkley quoted above. The final word in the text, after Catherine dies following a stillbirth, is the word 'rain': 'After a while I left the hospital and walked back to the hotel in the rain' (p.294). The thematic significance of the rain motif in *A Farewell to Arms* might be that however brave or determined the lovers are, life finds a way of destroying them. This theme, as I have expressed it in the previous sentence, takes the form of a proposition. The proposition is based on a generalisation from ideas recovered from a leitmotif repeated through the text. I develop this attribute of theme below (see 1.4.6).

I have spent some time discussing the rain motif in Hemingway's novel because it exemplifies what I understand by a motif in this study and because such literary devices as the motif potentially contribute to textual themes. In addition to illustrating what a motif is, moreover, I have also illustrated in the discussion of *A Farewell to Arms* how a motif may take on thematic meaning.

It should be noted that formally a motif is very commonly verbalised in various lexematic forms. In sentence 4 of the last indented quotation ('It was raining'), for instance, or in Catherine Barkley's exclamation in the quotations preceding the last indented quotation, ('I'm not afraid of the rain'), it might occur in consecutive sentences, as it does in the above-quoted conversation between Henry and Catherine.

Numerous other examples show that leitmotifs may have thematic significance. In a comparative thematic study Sollors (1995) finds that the coloration of fingernails was used from the mid-nineteenth to the mid-twentieth century in French, American, German and English literary texts as an indication of a racial sign. Reardon (1996) finds that in *Little Women* Alcott uses collective musical performances in the text to 'affirm community'. Fahy (2000) finds that music is a leitmotif in Dorothy Richardson's *Pilgrimage.* Niederhoff (1994) discusses a number of leitmotifs in E. M. Forster's *Howard's End.* He claims that they help to render such modernist novels coherent in lieu of traditional fictional emphases on plot. Egri (1982) explores the leitmotif of the fog / foghorn in Eugene O'Neill's *Long Day's Journey into Night.*

1.4.4 Theme versus topos

According to the *Oxford Classical Dictionary* (Hornblower and Spawforth 1996: 1534) a topos is 'a standard form of rhetorical argumentation or a variably expressible literary commonplace'. I am concerned here not with topos in the former sense, its Aristotelian rhetorical sense of 'a binary relation which replaces implication in the syllogism to yield an enthymeme' (Dyck 2002) but with topos in the latter sense, which has been well documented by Curtius (1953). I shall first

briefly exemplify this latter sense and then examine a study that applies topos identification to more modern literary texts before examining the distinctions that Prince (1995: 127-132) proposes between topoi and motifs. Both topoi and motifs may occur in literary narrative texts and I will treat each device as recognisable textual units (see 1.5.2 for discussion of this term) that may contribute to textual themes.

Three well-known types of topos are: the so-called 'World Upside Down', the 'Boy and Old Man' or *puer senex*, and the *locus amoenus.*

The 'World Upside Down' topos conveys the idea that there is general chaos in the world. It emerges by 'stringing together of impossibilia' (Curtius 1953: 96). For example, Virgil's Eclogue VIII, quoted by Curtius (1953: 96), has a forsaken shepherd invoke a reversal of the entire order of nature: "Now may the wolf of his own free will flee the sheep, the oak bear golden apples, owls compete with swans". Curtius shows the literary influence of the topos on subsequent centuries, principally up to the Middle Ages. He does, however, note its connections in the Surrealist Movement of the 1920s, suggesting the enduring effects of topoi in literature and therefore their possible relevance to the interpretation of modern texts.

The *puer senex* topos, coined in late pagan antiquity (p.98), consists in the praise of a boy for having the mental maturity of a man or old man, for instance Virgil's praise of the boy Iulus in Aeneid IX for his virile mind. Curtius further finds that grey-hairedness was a Biblical figurative expression for wisdom that old age should possess, and that the West was greatly influenced by the opening sentence of Gregory the Great's biography of St Benedict, translated by Curtius as "He was a man of venerable life … even from his boyhood he had the understanding of an old

man"; the idea becoming 'a hagiographic cliché, whose influence continues into the thirteenth century" (p.100). Curtius notes that 'in the form of a eulogy schema for both profane and Christian use the *puer senex* topos lived to the seventeenth century'(p.100). A twentieth-century variation of this topos appears in Hardy's *Jude the Obscure.* The character referred to as 'Father Time' and as 'little Jude' in the novel, the son of Jude and Arabella, who hangs himself and other children to provide means and space for Jude and Sue, is described in the following terms (Hardy 1992: 272):

> He was Age masquerading as Juvenility, and doing it so badly that his real self showed through the crevices. A ground swell from ancient years of night seemed now and then to lift the child in this his morning life when his face took a back view over some great Atlantic of Time, and appeared not to care about what it saw.

Although Hardy's treatment of 'little Jude' differs from the eulogistic schema of classical origins, the character is probably recognisable as a form of the *puer senex* topos, as the first sentence makes clear. The topos has been transformed so that the mental character of the prematurely aged boy brings about the tragedy of the suicide and killings; the *puer senex* form thus acquires an ironic variation: a child who thinks too much for his own and others' happiness brings about a tragedy. The example demonstrates that the topos may survive its classical origins and be modified yet recognisable in modern literature.

The *locus amoenus* topos comes from a tradition as old as Homer's *The Odyssey* (Hornblower and Spawforth 1996: 880). According to Curtius (1953: 195), from the time of the Roman Empire to the sixteenth century the *locus amoenus* 'forms the principal motif of all nature description. It is ... a beautiful, shaded natural site. Its minimum ingredients comprise a tree (or several trees), a meadow, and a

spring or brook. Birdsong and flowers may be added. The most elaborate examples also add a breeze'.

Support for the proposal that topoi are not confined to the time of their classical origins is found in a study by Orlando (1993). Orlando interprets literary texts from the early 19th to the 20th century in terms of a topos emerging from the language of faded coloration in descriptions of building interiors. He also finds related descriptions in which things 'appear, though they should not, as suggested by adjectives, indistinct, blackened, or yellowed' (1993: 215). Orlando finds that these elements of language point to a topos with historical and social explanations: sometimes such language indicates the 'demotion of the old ruling class, which nineteenth century narrative shows as having taken place or as on the point of taking place', and 'more often [such language] corresponds to the demotion threatening the present ruling class (and also the subordinate class, the proletariat)' (p.215). Furthermore (pp. 215-6):

> The nightmare of demotion is the other side of the coin of the competitive dream of the bourgeoisie, the dream of rising – and both are congenital to a class domination which, from the point of view of the individual, is unstable. It is a nightmare which at times produces explicit images of degraded, defunctionalized, and especially discolored interiors and objects.

Whether or not one accepts Orlando's interpretation, the account of the descriptive language from the various texts he explores as a contribution to a modern form of topos is instructive. Presumably he finds topos the most appropriate term because he views the recurrent language expressing faded coloration or defunctionalised objects as signifying a common purpose. The topoi become stock or commonplace elements over time. The fact that Orlando takes the significance of the topos to be Marxist-historical in nature is less important here than the suggestion of a

connotative form of meaning: the descriptive elements contribute implicitly to a thematic proposition, such as Orlando states about the 'dream of rising' in the last quotation. There may be times when a reader wonders whether there is significance of a thematic kind in such details as Orlando's descriptions. Orlando's study strongly suggests that there could be.

Topoi, then, are recognisable kinds of textual commonplace that may persist diachronically. Their forms may vary. Their origins might not necessarily depend on classical literature.

The use of the term 'motif' in the last quotation from Curtius above invites the question of the relationship between a motif and a topos. Prince (1995) establishes four points concerning topoi in the sense discussed.

First, he stresses that any topos stems from reiteration, citing Leroux's view that topoi represent 'the intervention of tradition in repetition'; contrary to leitmotifs, topoi are inter-textual in kind (1995: 129). Leitmotifs are not necessarily topical (p.129; 'topical' is used here as the adjectival form of topos). Some examples supporting this assertion are the leitmotifs in *Lord Jim*, discussed above: the distinctiveness of a leitmotif such as mist or cloud in that narrative probably links it strongly to Conrad's particular text. Leitmotifs are 'not necessarily topical … and, more generally, repetitious texts do not necessarily comprise topoi' (p.129). Additionally, 'many texts' are involved in topoi: '[t]he presence in two, three or four documents of a certain content organized in a certain way does not quite make for topicality' and 'the documents should not issue from a single writer but from several different sources' (p.129).

Secondly, Prince (p.129) observes that

> any topos implies banality but … the reverse is not true. Not everything that is ordinary constitutes a topos and it would be wrong to say, for example, that the wedding at the end of a comedy is topical. Topoi are not governed by necessity and merely put certain conventions into play.

The topoi have nothing to do with grammar or narrative technique (e.g. stylistic features) and do not simply represent everyday activities or states of affairs such as a picnic, a contest or a meal for 'to be topical, such representations must include a certain number of stereotypical textual characteristics: they must have certain configurational and substantive properties' (p.129). The topos should be differentiated from 'maxims, proverbs, or quotations as well as their parodistic descendants (to love or not to love; to do or not to do; to eat or not to eat).' Both topoi and maxims or proverbs have configurational properties. But maxims and proverbs only consist of fixed configurations: topoi are 'relatively stable' configurations (p.129). This assertion of stability rather than fixedness is also made by Ducrot and Todorov (1979: 220), although they do not employ Prince's adverbial qualification: 'If several motifs form a stable configuration that returns often in literature … it is designated as a topos'.

Each topos, says Prince, 'requires a core of at least two motifs' (p.129). This seems consistent: if, say, the *puer senex* topos is held to have the motifs of an old man or maturity combined with the motif of a young man, by expectation immature or less mature. Further, in the topos there may be 'a number of elements that vary from one textual manifestation to another'. The length of the topos may vary 'from a few lines to a few pages' (p.129).

Prince's third criterion for topoi is that, contrary to a theme, which is illustrated by but not made up of textual units, they 'are both *composed of* and *illustrated by* textual elements'(p.130, author's italics). The topoi are linguistically

part of the text and illustrative of an idea (e.g. the idyllic landscape). Yet the topoi are outside the text in the sense that they can be formed independently of it 'since we speak of the *locus amoenus*, the *puer senilis*, the upside-down world' (p.130).

Fourthly, Prince claims the autonomy of the topoi, whose 'nature – their topical essence – does not depend on their textual position or on their links with other textual elements' (p.130).

I have devoted some time to the topos to distinguish it both from a motif, in the sense of leitmotif introduced in the preceding section, and from a theme, which is an implicit and macrostructural entity pertaining to a text.

1.4.5 Theme versus mood

The term 'theme' should also be distinguished from 'mood' (sometimes termed 'atmosphere'). Mood is frequently employed in the sense of '[t]he emotional atmosphere of a literary work' (Quinn 1999: 201). Quinn differentiates mood, which 'usually refers to the reader's experience' (1999: 201) from tone, which concerns the author's attitude to the subject of the work. T.S. Eliot's *The Wasteland* (1922) is ironic in tone but its mood 'is one of despair' (p.201). Mood, then, implicates the quality of the reader's overall emotional reaction to the text, or to a section of it, as Abrams (1999: 14) notes of the term 'atmosphere'. The prevailing mood of Rupert Brooke's 'The Old Vicarage, Granchester' (Brooke 1932: 93-7) is, arguably, one of wistful nostalgia; that of many of Thomas Hardy's novels ultimately may be of despair engendered at the sense of a malign providence in the textual world. Themes, on the other hand, involve the attribution of significance (meaningfulness beyond straightforward conceptual or denotative meaning) to recurrent textual features, cogent through the text as a whole. In *The Wasteland*, a mood of despair is

presumably conveyed partly through its themes of mindlessness and 'sterility' (Hyde 1976: 345), engendered by the recurrent city portrayals (Eliot 1961): 'Unreal City / Under the brown fog of a winter dawn …'(p.53); 'Unreal City / Under the brown fog of a winter noon' (p.59); 'O City city, I can sometimes hear / Beside a public bar in Lower Thames Street, / The pleasant whining of a mandoline'(p.61) etc.

1.4.6 Theme versus thesis

In section 1.3 a theme was considered in terms of how it has popularly been regarded among writers from different nations across time. I remarked on the non-trivial nature of a theme, giving such examples as the theme of the futility of war. I thus presented it in what could be said to be rather general terms. This was to avoid overloading the discussion with too many perspectives at once. Precision may be desirable, yet it would not be sensible to be too precise too early on with an entity the nature of which may be imprecise. Nonetheless, for the sake of acquiring a sharper definition of theme, I shall address a further distinction made in the literature between theme and thesis (see Beardsley 1958; Chatman 1983). I shall argue that it is unsatisfactory to rely on general, though still meaningful, expressions such as those conveyed by abstract noun phrases, e.g. 'the theme of revenge' in discussion; or even on expressions providing additional information through qualifying adjectives or verbal modifiers, e.g. '"innocence persecuted," "guilt confessed, denied, or rightly or excessively (tragically) punished," "love repressed," …' etc. (Wolpers 1993: 90). A theme may be formulated best in terms of a proposition. By a proposition I mean 'the unit of meaning which constitutes the subject-matter of a statement in the form of a simple declarative sentence' (Crystal 1991: 282). Since both the themes and theses of

a narrative might be rendered in propositional form (contra Chatman 1983), a distinction needs making between the two concepts.

In his important essay 'On the notion of theme in narrative' Chatman (1983) centrally distinguishes between a theme and a thesis, adducing Beardsley's view that theme enables a reader to contemplate, rather than reach positive assertions of, how things are in the real world: that is, theme is not 'something that can be called true or false' (Beardsley 1958: 404). Chatman unfolds (with approval) Beardsley's views that both a theme and a thesis involve interpretation by the reader; as distinct from simply explication, which involves discovering the denotative or connotative meanings in a text, e.g. the connotations of a word or the meaning of a metaphor (Chatman 1983: 162); or from elucidation, which Beardsley says is more global, concerning as Chatman states 'the formation of hypotheses about the meaning of the whole text' (1983: 162), for example the finding, beyond the text's overt presentation, that the governess in James's *The Turn of the Screw* is sane, or alternatively that she is mad (p.162). Instead, interpretation 'results in the extraction of another kind of concept at a much more abstract level, which relates the work's content to the real world, the world at large' (p.162). For instance, taking Beardsley's example, the theme of *Wuthering Heights* is 'the quest for spiritual contentment through harmony with both good and evil forces of nature' (Beardsley 1958: 403). I agree with both Beardsley and Chatman over the threefold distinction of explication, elucidation and interpretation in the reading process, and accept the assertion that both theme and thesis involve interpretation. Open to question, however, is Beardsley's and Chatman's contention that a theme is not a proposition (Chatman 1983: 164). A proposition specific to a text might be 'The theme that to Pip the child the universe

appears overwhelming and things natural and human appear hostile' (*Great Expectations*); or 'the theme that Mr. Kurtz, left to his own devices, became sinisterly self-indulgent' (*Heart of Darkness*). Both cases are taken from texts that arguably invite a reader to relate their contents to the world at large. They might both induce a reader to contemplate the world (e.g. with the speculation: 'Could such things reflect what a man is really like if left to his own devices?'). But they are not obviously (and simplistically) theses that can be characterized as true or false. A theme might be verbalised through the formula 'the theme that + main clause'. This could still preserve its distinction from a thesis. Only the latter would be an assertion about the world that may be theoretically true or false. It would be possible to propose 'the theme that everything went wrong in the Oblonsky household' as the theme of the opening paragraph of *Anna Karenina*, as van den Broek claims (1994: 539) without proclaiming a thesis. Theses could still be exemplified by the propositions that Tolstoy uses in the opening sentence of that text: 'All happy families are alike but an unhappy family is unhappy after its own fashion' (cited in van den Broek: 1994: 539).

It seems, then, that the distinction that Chatman makes between theme as inducing contemplation and thesis as proposing a truth is not always as clear-cut as could be desired. Yet to some extent his distinction is useful. If one thinks of a thesis in terms of entities such as proverbs, adages, maxims or sayings, then there is reason to differentiate these forms of universal propositions from thematic ones. I shall assume that in general the notion of a theme is most usefully applied intra-textually, to the specific concerns of a text. A thesis, a proposed truth about the real world, may or may not rest independent of a particular text.

1.4.7 Theme versus story and plot

A narrative has a story. The definition of story that I follow is from Bal (1985: 5), modified by Toolan (2001: 10). He replaces Bal's use of the term *fabula* with the term 'story', so that a story is 'a series of logically and chronologically related events that are caused or experienced by actors'. This definition is close to that of Rimmon-Kenan (1983: 3) for whom 'story' means: 'the narrated events, abstracted from their disposition in the text and reconstructed in their chronological order, together with the participants in these events'. This implies that the textual disposition of events may or may not be in chronological order.

Any discussion of theme will probably be fraught with terminological difficulties, so I shall defer to Rimmon-Kenan's (1983: 135) judgement that it may be better not to overuse the term 'plot' as it has become too vague in ordinary critical usage. Chatman offers a definitional and functional account of plot in narratives, using a conception of narratives in a broad sense that includes film and fiction (1978: 43):

> The events in a story are turned into a plot by its discourse, the modus of presentation. The discourse can be manifested in various media, but it has an internal structure qualitatively different from any one of its possible manifestations. That is, plot, story-as-discoursed, exists at a more general level than any particular objectification, any given movie, novel or whatever. Its order of presentation need not be the same as that of the natural logic of the story. Its function is to emphasize or de-emphasize certain story-events, to interpret some and to leave others to inference, to show or to tell, to comment or to remain silent, to focus on this or that aspect of an event or character.

Chatman's notion of plot as 'story-as-discoursed' shows that discourse, by virtue of its different possible manifestations, affects how story events are presented, differentiating one narrative (in whatever medium) from another.

A consideration of the textual disposition of story events in various kinds of text may elucidate this. The detective story, for instance, has traditionally depended on the concealment by the author of events and their actors or participants and so demonstrates a class of narratives that engage the reader in problem-solving. One crucial effect of concealing the identity of the murderer is to keep the reader in suspense. Postponement of vital information occurs in Dickens's *Great Expectations* with dramatic results – the reader and Pip the protagonist (as distinct from Pip the narrator) learn that Pip's benefactor is the convict Magwitch. This disclosure presumably achieves the effect on readers of a major revelation. The story is discoursed to conceal the identity of Pip's benefactor until an advantageous point in the novel, a point before which Pip believes his benefactor to be Miss Havisham, and as a result of which he suffers a great shock. Chatman's idea of 'story-as-discoursed' is not confined to the events of a story as the above quote makes clear. A story might be shown or told for instance (see Booth 1961). If plot is 'story-as-discoursed', the important dichotomy might consist in the inherited distinction between *fabula* and *sjuzhet*: roughly, story and discourse. Toolan (2001: 11) states of discourse in this respect that it 'roughly denotes all the techniques that authors bring to bear in their varying manner of presentation of the basic story.' All possible techniques would constitute a considerable range, and it would probably be unrealistic to absorb all of them into a narratological approach to theme. However, I shall address these techniques briefly in the next section with respect to the issue of how they might lead toward establishment of themes.

1.5 Towards a narratological approach to theme

1.5.1 Introduction

There are many aspects to narratology. It would be an unwieldy venture to devise an approach to theme that incorporated not only the difficult concept itself but also such issues as character traits, setting, focalisation, typologies of narratorial modes (Simpson 1993) and temporal structure. However, before discussing theme in narratological writings, I shall briefly survey a range of 'articulations' (Toolan 2001) of narrative. These concern the textual actualisation of discourse, on a less abstract level than that of the story.

Toolan lists the articulations mentioned, modifying Bal (1985). He replaces Bal's terms 'fabula' and 'story' with 'story' and 'text' (Toolan 2001: 41). His conception of story is as described above (see 1.4.7). 'Text' is a term introduced by Bal but questioned by Toolan as an unnecessary splitting of the discourse notion into two parts: i.e. 'text' and 'narration', where 'text' subsumes the notion of event sequencing, time and space devoted to them in a work, rhythm and pace in the discourse, choices concerning characters and viewpoint, and narration concerns the various possible relationships between narrator and narrative e.g. omniscient narration, unreliable narration (2001: 11-12). I assume that the theoretical story / discourse division approximately as conceived by Chatman (1978) is less complicated without obviously being less adequate than Bal's tripartite model of narrative and that 'types of narration and strategies of thought-presentation, are aspects of the manner of presentation, part of a single domain of discourse' (Toolan 2001: 12). I shall try to avoid using the term 'text' after this section except in its familiar countable form as a way of referring to individual narratives. *Melmoth the*

Wanderer is a text in this sense (Maturin 1968). Bal's list of articulations are reproduced and modified as follows (Toolan 2001: 41):

> 1. The events are arranged in a sequence which can differ from the chronological sequence.
>
> 2. The amount of time which is allotted in the text to the various elements of the story is determined with respect to the amount of time which these elements take up in the story.
>
> 3. The actors are provided with distinct traits. In this manner, they are individualized and transformed into characters.
>
> 4. The locations [settings] where events occur are also given distinct characteristics and are thus transformed into specific places.
>
> 5. In addition to the necessary relationships among actors, events, locations and time, all of which were already describable in the layer of the story, other relationships (symbolic, allusive, etc.) may exist among the various elements.
>
> 6. A choice is made from among the various 'points of view' from which the elements can be presented.

Of these articulations of narrative, Bal's fifth category, undersubscribed as it seems to be in narratological writings, may well be the category under which to place theme. Bal's 'etc.' is rather unhelpful here. But it could be argued that symbols and allusions can provide at least some of the elements of themes. Barthes's analysis of Balzac's 'Sarrasine' in *S/Z* seems to demonstrate this (see 1.5.2). If so, thematics may belong to the province of narratology, in a way that has been little in evidence, judging from works of structuralist narratologists (e.g. Chatman 1978; Prince 1982; Rimmon-Kenan 1983; Bal 1985).

In theory, however, a reader could well arrive at identifying theme through the other articulations listed. For example, a non-chronological arrangement of narrative events (anachrony, within Bal's first category above) could effect 'a means of drawing attention to certain things, to emphasize, to bring about aesthetic or

psychological effects, to show various interpretations of an event, to indicate the subtle difference between expectation and realization, and much else besides' (Bal 1985: 53). In the Biblical account of the Creation, for instance, we are told of a chronological succession of divine acts. For some readers this chronological arrangement of events might convey the idea that God was and is orderly and in full control of the world. But if the account were to begin with the seventh day and move on to the second day, the effect of orderliness might well be diminished or even undermined for a reader. A theme might arise that God was not orderly, magisterial or whatever.

With regard to Bal's second category, and taking as an example text Samuel Beckett's play 'Breath', a theme could well arise that 'the time between birth and death may not be so significant or momentous as it sometimes appears'. The play lasts a matter of seconds, opens with a newborn baby's cry and closes with a funeral bell. Although there is no necessary connection between the two events that constitute the play, many readers / audience members would presumably link the events conceptually as opposites: birth and death. The amount of time devoted to the events thus implies an entire lifetime, yet the amount of text devoted to their narration is probably felt to be minimal. Hence the possible recovery of the theme proposed.

Treatment of traits (Bal's third category) might also contribute to theme. Rimmon-Kenan (1983: 60-70) divides fictional character traits into two broad types: those conveyed by direct definition and those conveyed by indirect presentation. The latter type allows the reader to infer the quality of character implied, for instance, by action or speech. The case of 'little Jude' in Hardy's *Jude the Obscure* may again be

useful here. Little Jude is so intelligent a child that he knows too much to continue living. He hangs himself and other siblings to provide room for his parents. The event is a one-time action. It provides possible thematic propositions, emanating from the character's cleverness, such as 'the child's remarkable intelligence fails to save his parents from bitter grief' or the ironic theme that 'little Jude's very intelligence has disastrous consequences in the deaths of children and the tragedy that these entail'. These propositions result from a consideration of character and characteristically understandable action.

Bal's fourth category – setting – might also contribute to themes. The interpretation of discoloured and worn interiors as the 'demotion of the old ruling class' (Orlando 1993: 215; see 1.4.4) is a case in point. That is not to say that the topos would be identical with a theme. Rather, that topos might be one textual unit (see 1.5.2) contributing to a theme that the old ruling class were undergoing demotion.

My purpose in the preceding paragraphs on Bal's narrative articulations has been to demonstrate that there could be many routes to recovery of themes. I shall now make some assertions concerning Bal's sixth category. A distinction between narrators and focalisers has been made in narratology (Genette 1980; Bal 1985). There have been models that posit a multiplicity of relationships involving the concepts of author, narrator, narratee and reader etc. (Booth 1961; Chatman 1978: 151; Onega and Landa 1996: 11). It has been convincingly argued that despite these sometimes confusingly complex models of narrative transmission, that at the core of a desirable model of narrative transmission there are only three principal roles: author → narrator → reader (Toolan 2001: 64; see also Toolan 1994: 2690-1). In this

model, the author is the real author and the reader is the real reader of a text. An acceptance of this model avoids overburdening analysis of narrative themes with too many critical concepts and scattering the discussion focus. In the main text examined in this study, T. E. Lawrence's *The Mint*, and the subsidiary text compared with it, Robert Graves's *Goodbye to All That*, both autobiographical works, I regard the narrators effectively as being identifiable with the authors of these works.

Having examined the possible thematic relevance of Bal's narrative articulations, and having attempted to show that all or any of these might be implicated in the business of theming, I shall focus in the next section on how theme has been treated in the narratological literature, ending with a justification of the particular narratological approach to theme that I use.

1.5.2 Theme in narratological writings

In many ways the concept of theme has been only barely touched on by writers on narrative without being firmly integrated into a narratological framework. This, observes Gerald Prince (G. Prince, personal communication, e-mail Thursday, January 9, 2003), reflects a general lack of interest in theme by writers on narratology. Presumably, Prince finds this lack of interest deplorable. Traditional notions of narration, story with its attendant components and discourse with its attendant articulations need to have their relationship with theme specified. Difficult though this is, I made an attempt at this in section 1.4 in definitional terms. There theme was set alongside narrative notions that are also traditional in literary criticism. In this section I shall continue to consider theme in terms of wide-ranging narratological theory.

Tomashevsky's pioneering comments on theme in the 'Thematics' are inadequate. He announces at the start of his essay (Tomashevsky 1925, reproduced in Lemon and Reis 1965: 62-3):

> The meanings of the separate sentences of a work of literature combine to produce a definite structure unified by a general thought or theme. The theme (what is being said in a work) unites the separate elements of a work. The work as a whole has a theme, and its individual parts also have themes.

The attempt to unite the form ('the separate sentences of a work of literature') and an overall 'general thought' implies that meaning may arise somehow by studying and analysing the text-continuum (Hrushovski 1982) of each individual sentence through the text. It seems far easier to contemplate the 'general theme' of a poem in this sense, owing to its brevity, than to contemplate the 'general theme' of *War and Peace* by establishing the 'meanings of the separate sentences of a work'. Theoretically, however, there seems no reason to suppose that Tomashevsky is wrong. When he exemplifies themes he appears to mean the subject matter or topic of a work (see 1.4.2 above). The word 'subjects' or 'topics' could be substituted for each occurrence of 'themes' in the following extract (Tomashevsky 1925, reproduced in Lemon and Reis 1965: 64):

> At present the "real" themes are themes of the revolution and revolutionary life, themes which permeate all the prose of Pilnyak, Ehrenburg, and others …Vital issues, current topical questions – such are the elementary forms of reality.

To specify theme as I conceive of it, however, would mean to formulate it with the words 'a / the theme' plus a that-clause, which would precede a statement expressing a serious or non-trivial proposition. The proposition would be generalised from the interpretation of specific textual units (e.g. motifs or topoi) that illustrated or exemplified the theme.

Tomashevsky views motifs as 'the smallest particles of thematic material: "evening comes," "Raskolnikov kills the old woman," "the hero dies", "the letter is received," and so on'; for him the motif is 'an irreducible part of a work' (Tomashevsky 1925, reproduced in Lemon and Reis 1965: 67). But "Raskolnikov kills the old woman" is a summary of a crucial act in *Crime and Punishment*. This differs from the notion of motif presented above (see 1.4.3) and will be disregarded in the discussion. Propp, exploring the Russian folk tale, confronts a similar terminological problem in the work of Veselovsky. Veselovsky's approach to describing the folktale, says Propp, is based on the primacy of the motif which in turn 'develops into a theme'; alternatively 'a theme is a series of motifs' (Propp 1968: 12, citing Veselovsky's *Poetics*). Although this conception of a theme is not transparent, the relationship of subordination, of motifs somehow contributing to theme is consistent with the nature of the motif-theme relationship that I shall adhere to following Prince (Prince 1992; see 1.5.2). However, according to Propp Veselovsky's notion of a motif is similar to Tomashevsky's 'smallest particles of thematic material' (Propp does not mention Tomashevsky here) in its being 'an indivisible narrative unit' (Propp 1968: 12). Propp, rightly I think, shows that Veselovsky's motifs decompose into smaller units: 'If a motif is something logically whole, then each sentence of a tale gives a motif. (A father has three sons: a motif; Ivan fights with a dragon: a motif; and so on.)' (1968: 12). This seems correct, but it might still be the case that a leitmotif (the recurrence of the concept of rain or a foghorn or whatever) remains one of the smallest elements contributing to a theme in the sense proposed above. Propp does not pursue themes but functions, identifying them as the shared plots of a wide variety of tales that he finds constitute the folktale.

I shall not discuss Propp's functions, roles and moves in establishing a common structure in the tales he examines (for an overview see Dundes 1999: 119-130). I aim instead to conduct a broad critical survey of theme in narratological writings in order to identify theme more precisely, focussing on the relationships in which theme stands to other concepts in these writings, and thus developing an approach to identifying themes.

One critique of narratology (MacKenzie 1987) charges that, up to the time of writing, its classifications of such core concepts as story, plot and narration had failed convincingly to account for how textual themes possibly arise. Narratology, MacKenzie complains, in seeking common plot patterns (such as the Russian formalist Shklovsky's constituent structure analysis of the Sherlock Holmes stories), has failed to address the differences between tales, which may according to Propp be a source of their aesthetic interest (1987: 536). Since Tomashevsky's essay, notes MacKenzie, numerous models for analysing narrative, including Barthes's 'Introduction to the structural analysis of narratives' (1966, see Barthes 1977), Greimas's *Sémantique Structurale* (1966) and Todorov's *Grammaire du Décaméron* (1969) have sought 'to produce a longer or shorter formulaic rendering of a plot or group of plots' (p.537). MacKenzie continues: 'The plot – events as related by the author – is usually distinguished from the actual "historical" sequence of the actions themselves' (p.537). MacKenzie is not, apparently, criticising such enterprises: Barthes's 1966 work, for instance, aimed to build a functional syntax that could in theory account for all imaginable narratives; and Claude Bremond attempted to develop 'a comprehensive typology of the structural elements underlying all kinds of fabulas' (Onega and Landa 1996: 61; by 'fabulas' the authors mean 'stories', see

1.4.7 above). It is not my purpose, either, to critique such enterprises. But by engagement in such ventures, a structuralist poetics often forsook the individual work and took literary discourse in general as its target. As Todorov wrote (1981: 6):

> It is not the literary work itself that is the object of poetics: what poetics questions are the properties of that particular discourse that is literary discourse. Each work is therefore regarded only as the manifestation of an abstract and general structure, of which it is but one of the possible realizations.

It seems perfectly reasonable to approach theme narratologically, beginning with the study of the discourse of individual works, and proceeding comparatively, text by text (instead of aiming first for an 'abstract and general structure' as in the work of Bremond and Greimas). Then, pointing to an individual work as a manifestation of that structure, it seems equally reasonable to examine the work for its intrinsic qualities – the ways in which it uses such devices as symbolism, metaphor, topos, leitmotif or formal elements such as lexical sets to create themes; as a means to apprehend its individuality as well as the shared features of its discourse. An attempt to understand such a difficult, nebulous, ever-changing abstraction as 'literary discourse', in other words, might have modest means and starting points.

MacKenzie's point concerning an unbridged gap between narratology and thematics may be attributed to a prevalent interest of early narratologists in studying the systems of narrative. Much early work was directed to the study of narrated and narrating forms rather than to problems of meaning (see Prince 1983: 537). Occasionally attention was shown at this time to meaning in individual narratives focusing on the relationship between the discourse level and theme. Falk's *Types of Thematic Structure* (1967) is a good example. It examines themes in three French texts: Gide's *La Symphonie Pastorale*, Camus's *L'Étranger* and Sartre's *La Nausée.*

I will focus on the ways in which Falk classifies motifs and leitmotifs. This may assist identification of particular textual units (see 1.5.2) that contribute to themes.

Falk identifies the following types of thematic structures: leitmotifs and parallel component motifs. In *L'Étranger* one major theme is 'the theme of ritualistic adherence to principles, convention, and custom' (Falk 1967: 85). Falk notes that Camus distinguishes clearly between habit and custom; the former, undesirable on the whole, is 'a pattern into which man falls by dint of sheer repetition of actions by simple perseverance in certain modes of existence', whereas, with much more serious implications for the outcome of events in the text, 'custom and rite are manifestations of an actual procedural order derived from a conscious commitment to that order or at least from a subliminally accepted validity of it' (1967: 85). One of the three types of leitmotif used in Falk's study is the 'linking phrase'. Camus demonstrates that habit, though comforting, does not require an active exploration, and so stunts an urge to discover what is new (p.85, linking phrases are in the author's brackets; author's italics):

> J'ai pris l'autobus à deux heures. Il faisait très chaud. J'ai mangé au restaurant, chez Céleste, [comme d'habitude].

Habit is also a powerful creator of attachments, becoming a substitute for an emotion (pp.85-6):

> Quand elle était à la maison, maman passait son temps à me suivre des yeux en silence. Dans les premiers jours où elle était à l'asile, elle pleurait souvent. Mais [c'était à cause de l'habitude]. *Au bout de quelques mois, elle aurait pleuré si on l'avait retireé de l'asile*. [Toujours à cause de l'habitude].

In *L'Étranger*, then, the linking phrase is a leitmotif type that serves to relate similar situations and to create a theme: here, the theme of habit (p.88). The idea that the narrator, Meursault, ate at Céleste's restaurant becomes less trivial by attending

to the repetition of the phrase. The phrases that Falk views as contributing to a theme share the idea of habit even though they are not identically worded: i.e. 'comme d'habitude', 'c'était à cause de l'habitude', 'Toujours à cause de l'habitude'. As Falk shows, Camus develops the theme elsewhere by use of a recurrent phrase or its near equivalent (e.g. 'il était toujours là'… 'il est toujours là' (p.86). Camus differentiates habit from custom: the latter, says Falk, typifies a world that the outsider Meursault does not understand, and which in the story comes to trap him and effectively condemn him to death. Camus's emphasis on the theme of habit allows him later in the text to put 'special emphasis on the partly similar, partly contrasting correlative theme of ritualistic custom' (p.88). The notion of correlative theme here – of habit and custom – demonstrates Falk's interest in relating different themes occurring in a text. The theme of custom in Camus's text also has its linking phrases. For example, Meursault feels obliged to conform to official signs of mourning his mother after her death in the opening chapter (p.89):

> J'étais un peu étourdi parce qu'*il a fallu que je monte* chez Emmanuel pour lui emprunter une cravate noire et un brassard. Il a perdu son oncle, il y a quelques mois.
>
> J'ai voulu voir maman tout de suite. Mais le concierge m'a dit qu'*il fallai que je rencontre le directeur.*

These examples again show how a parallel choice of wording ('il a fallu que'… 'il fallait que') serves to link different parts of the text by similarity of meaning, participating in the creation of a theme that it was required of Meursault that he conform to the rituals and customs of his own society. The above examples are far from being the only ones where such a requirement is focused on in the narrative. In the second of the book's two parts Meursault's trial can be read as an account of how Meursault has failed to understand what adherence to ritual and

custom was expected of him by those – in the majority – who condemn him. Such innocent acts as the narrator relates in the account of the wake become condemnatory when viewed by a public who conform dogmatically to social customs to the extent that they misread Meursault's innocent actions. At the wake Meursault 'refuses to see his mother's body, drinks café au lait, smokes after a little hesitation caused by doubts about propriety … and falls asleep' (p.53). These innocent acts flout social customs and the testimony of the concierge in court recounts just such details (pp.100-101) with dramatic and disastrous effects for the defendant Meursault.

I provide these examples to demonstrate that it is distinctly possible to point to specific intra-textual wording repeated in such a way that it can be deemed thematic. The examples also support comments made above concerning the occurrence of leitmotif in other texts by Hemingway and Conrad (see 1.4.3). Falk discusses a range of forms that such leitmotifs might take. Apart from linking phrases, the leitmotif might assume the form of a linking image. In Gide's *La Symphonie Pastorale*, one example of this type is the snow. The pastor / narrator describes in his diary the snow which has blocked the roads and inundated the neighbourhood, then reports that he has been totally unable to reach the mind of Gertrude, the blind girl he has adopted, yet subsequently is delighted with her mental 'improvement'. Only when the melting snow is explicitly 'described as an image reflecting the process by which Gertrude's torpor yields to the concealed activity of her mind' (p.13), argues Falk, does the significance of the previous two instances of the blocking snow become apparent. The image of the blocking snow becomes, as an idea, a motif carrying the theme of Gertrude's mind blocked by physical blindness. Whereas linking phrases and linking images are leitmotifs tied to situations and assist

in the linking up of themes scattered in the text, the third type of leitmotif, the repetitious label, does not link themes, but serves only to identify a trait of a character. Falk points out the use of lexical items such as those that denote crouching to signal Gertrude's (initial) animality (p.9, my italics):

> … je pus distinguer, *accroupi* dans l'âtre, un être incertain, qui paraissait endormi …
>
> … mais lorsque j'avançai vers elle une chaise, elle se laissa crouler à terre, comme quelqu'un qui ne saurait pas s'asseoir; alors je la menai jusqu'auprès du foyer, et elle reprit un peu de calme lorsqu'elle put *s'accroupir* …

All three types of leitmotif could contribute to themes in narratives. Prince (1982: 44-46) shows how the repeated use of phrases in Maupassant's short story 'Un Coeur Simple' exemplifies a repetitious label to identify a major character trait. The rain that falls in *A Farewell to Arms* (see 1.4.3) is arguably an image linking discrete parts of the narrative thematically, i.e. a linking image in Falk's terms. The notion that leitmotifs might 'link' discrete parts of a text is an important issue which I shall return to in closing this chapter. It suggests a way of reading in which encountering themes is a process of (subjectively) establishing links among discontinuous parts of the text (Hrushovski 1982).

For Falk, 'parallel component motifs' may also promote themes. Falk divides these parallel component motifs into two sub-types: those that are 'materially similar' and those that are 'materially different' (Falk 1967: 16-20). The former category 'appear at the least in pairs', the later instance of the pair 'revealing the allusive quality of the one preceding' (1967: 16). 'Their parallelism' continues Falk, 'clearly points to the correlative nature of their themes' (p.16). An example pair from *La Symphonie Pastorale*, reveals a parallel between the blind girl Gertrude's recovery and a tale related earlier in the same text involving the recovery of a deaf-

mute blind girl in a Christmas story by Dickens (p.18; my italics; page references are to author's edition of Gide's novel):

> A [sic] partir de ce jour elle fit attention; *ses progrès furent rapides*; elle s'instruisit bientôt elle-même … (p.35)

> Autant ce premier résultat avait été difficile à obtenir, autant *les progrès sitôt après furent rapides* … il me semblait parfois que Gertrude avançât par bonds comme pour se moquer des méthodes (p.42)

Falk seems concerned with identifying parallel content rather than only similarity of phrasing. In this latest example pair one notes the near identity of the phrases 'ses progrès furent rapides' and 'les progrès sitôt après furent rapides' in each as linking phrases. The correlative theme that Falk is exemplifying here is apparently that Gertrude rapidly recovered after a certain point owing to the perseverance and faith of the pastor, just as Dickens's character rapidly recovered, given the perseverance and faith of her doctor: a theme that perseverance and faith had wonderful outcomes.

Other examples by Falk appear to corroborate the idea that it is the identified similarity of content that achieves a parallelism (e.g. another pair of examples of motifs that 'carry' a correlative 'theme of confident undeterred perseverance' (p.17)).

So far as the exemplification of materially similar parallel component motifs is concerned, then, material similarity would seem to mean similarity of content, whether or not this might involve substantial paraphrasing. So far as the exemplification of materially different parallel component motifs are concerned, the parallel from Gide's work involves the comparison of the description of a cottage in which the pastor (one of the two main protagonists) discovers the blind girl with a later narratorial comment on Gertrude's mind and body. Falk writes (p.20): 'Just as the cottage, mysteriously shrouded in dusk and silence, would seem uninhabited and

abandoned were it not for the smoke significantly rising from the sky in hues that change from dark to light, so too would Gertrude's body seem uninhabited were it not for its warmth engendered by life and for a soul waiting to rise from the shadows of blindness to the light of perception'. It could be said that this form of parallelism is more cognitively difficult to apprehend (or more sceptically, to accept) than that between materially similar parallel component motifs. But Falk may not have gone too far. He supports his case for parallelism carefully, with the parallel change from dark to light and from metaphorical shadows to light. It could also be said that the attribution of symbolism to the cottage description invests with meaning what might otherwise be a somewhat arbitrary description of a cottage. Sometimes, however, as Hamon (Culler 1975: 194) argued in the case of Flaubert's *Bouvard et Pécuchet*, there may, in a 'realistic' novel, be descriptions that flout any expectations of symbolism in the landscape.

A number of Falk's points are relevant to theme identification. He shows how structural features – leitmotifs and parallel component motifs – might contribute to the development of textual themes. Although he shows how theme recovery may involve recognition of similarities (of form and content) and contrasts across textually remote sections, Falk does not clearly acknowledge that a reader has a necessary role in the identification of such intra-textual relationships. One way in which this theoretical imbalance has been redressed lies in Barthes's beliefs concerning codes that are implicated in a textual reading. His discussion of the five codes presented in *S/Z* implicates readers as active in recovering themes.

An analysis of Balzac's story 'Sarrasine' is relevant to the thematic analyses to be undertaken because it gives primacy to the individual narrative. I will limit discussion to the thematic relevance of the five codes.

The Barthesian cultural code pertains to 'references to a science or a body of knowledge' (Barthes 1974: 20). It is exemplified in Balzac's narrator's initial description of the garden of the mansion in the tale. The trees 'vaguely resembled ghosts half out of their shrouds, a gigantic representation of the dance of the dead' (1974: 23). Barthes finds that 'The Dance of the Dead', a cultural concept, is referred to (p.24). A second example is Barthes's note, on comments by some young politicians and then by a philosopher at the party (in the mansion where the narrator unfolds the story), that here is an instance of ethnic psychology, a reference in the narrative to 'cynical Paris' (p.32). It seems as if these and many other instances of the cultural code effectively provide a form of running cultural glossary on the narrative. This is too simplistic. What a reader knows of the cultural referencing in a text might or might not have importance for identifying theme. Barthes argues that the narrator of the tale trivialises, by referring to the catching of a cold – 'a physical causation which is vulgar, contemptible' (p.26) – his own participation in 'the profound symbolism of the Antithesis' (p.26) i.e. the antithesis between on the one hand, the deathly image of the garden of the mansion and on the other the bacchanalian enjoyments of the party inside it (pp.25-6). For Barthes this last example operates ironically. The narrator is eventually punished for disbelieving in the symbolic (p.26). He is rejected by his female narratee, who is profoundly troubled by the tale of castration. Barthes argues that the tale is contagious, contaminating its audience as well as its protagonist and the narrator himself (p.198).

Thus it could be said that the referential code in this instance contributes to a theme that the symbolic, for instance the antithesis just introduced, has real sway in human affairs, at least so far as the text of 'Sarrasine' is involved. The general point being made here is that the Barthesian referential code could participate importantly in theme.

The hermeneutic code, secondly, is conceived as 'the various (formal) terms by which an enigma can be distinguished, suggested, formulated, held in suspense, and finally disclosed' (p.19). The effects upon a reader (and where appropriate upon characters in the story) can be analysed in terms of a question or mystery posed, delays in the answering of those questions and a final answer. Thus one leading problem in 'Sarrasine' is the identity of La Zambinella. This is necessarily (for the purposes of there being a tale at all) unfolded gradually, with various possibilities including snares – false answers or partial answers and ambiguities until the disclosure: a castrato dressed as a woman (p.85). This code does not, as with the referential, have an obvious connexion with theme in the sense I have put forward. There are points during this or other narratives at which a reader or story characters may be teased or held in suspense through the hermeneutic mechanism and this seems to be one of the major imports of the code.

According to Barthes the proaeretic code is conceived in terms of a theory of how the reader processes the text by applying names or titles to the actions: 'whoever reads the text amasses certain data under some generic titles for actions (*stroll*, *murder*, *rendezvous*) and this title embodies the sequence; the sequence exists because it can be given a name, it unfolds as this process of naming takes place, as a title is sought or confirmed' (p.19). This may be exemplified by the old man's act of

giving his great niece a ring: 'he took the most beautiful of the rings which adorned his skeletal fingers, and placed it in Marianina's bosom.' To this Barthes attaches the label a 'gift' (p.81), and following the subsequent sentence 'The young girl broke into laughter, took the ring, and slipped it onto her finger over her glove' his label is 'to accept the gift' (p.81). This summarising or encapsulating process may well be what readers are known to do psycholinguistically (Toolan 2001: 25). But it again has no obvious immediate relevance to the thematic pursuit. Barthes's semic and symbolic codes could be argued more obviously to have such relevance.

According to Barthes the seme is 'the signifier par excellence because of its connotation, in the usual meaning of the term' (Barthes 1974: 17). Thus 'Sarrasine', the title of the story, connotes femininity because in French the final "e" indicates a feminine gender; wealth is connoted by the fact that in the story a party is being thrown, and further evidenced by its location in the Faubourg Saint-Honoré. Wealth is attached, but not explicitly by the discourse, to the Lanty family who host the party where the narrator tells his story (1974: 18). It will be seen, in the literature review in Chapter Three and in the subsequent practical analysis of texts in Chapters Four, Five and Six that the power of connotation, not squarely in Barthes's sense, but in terms of lexical items and their potential connotations, may be a central factor in theme promotion. Although Barthes makes clear that he will not link semes to objects, characters or places in the narrative 'or to arrange them in some order so that they form a single thematic grouping' (p.19), such orderings might indeed be one way of reading for theme. The seme of wealth, for example, occurs at intervals through the text: first, to connote the wealth of the Lantys; later when the mysterious old man gives Marianina a jewel (p.81), and finally when the tale ends with a

disclosure of the source of wealth, i.e. from a castrato who has prostituted himself to a corrupt Cardinal, who is the murderer of Sarrasine. Although I have exemplified the wealth seme briefly, its repeated connotations apparently contribute to a major theme in the story. Through the seme it becomes possible to speak of some of its elements, what I shall call 'thematic elements' (see 1.5.2), the element that the Lantys display their wealth lavishly, initially at the mansion where they host the party), the element that the old man has a mysterious connection with this wealth, and ultimately the element that he is responsible for its origins. Taken together, this theme that opulent wealth is evident in the Lanty's family, which the hermeneutic code has allowed to become a central mystery of the story, is an important part of that story. Barthes makes an important point concerning the implicitness of a seme: 'Thus, on several occasions the seme is "cited" … one cites the signified (wealth) to make it come forth, while avoiding it in the discourse'. Such 'citations' are a 'surreptitious and discontinuous way of stating themes' (p.22). Towards the end of this chapter I shall be considering the notion of textual discontinuity attached to themes, introduced here by Barthes and theoretically elaborated independently by Hrushovski (1982), and endorsed, for instance, by Rimmon-Kenan (1995) in her discussion of approaches to theme recovery.

Sarrasine, having seen La Zambinella sing, returns home entranced and begins to replicate 'her' (imagined) body by sketching (Barthes 1974: 121):

> Sarrasine sketched his mistress in every pose: he drew her unveiled, seated, standing, lying down, chaste or amorous embodying through the delirium of his pencils every capricious notion that can enter our heads when we think intently about a mistress.

The replication of bodies is a textually recurrent symbolic code. It symbolises, suggests Barthes, what all realist art does, in providing 'hallucinatory manipulation –

wherein one does with bodies *as one wants*, so that gradually they fill every compartment of desire' (p.121, author's italics). The undressing of the 'mistress' (p.121, p.125) deceptively female in the reality of the story world, the imagining of her unveiled symbolises, as does Sarrasine's kneading of the clay by which he is to copy her figure, his endeavours through art to 'apprehend the interior of a volume, to seize the *underneath*, the *true*'(p.125, author's italics). One way of reading this aspect of 'Sarrasine', in the light of the 'truth' of La Zambinella's identity as a castrato, which reaches the sculptor Sarrasine at the end of his tale, would be to form a thesis (see 1.4.6 above) that all realistic 'hallucinatory' art deceives. But a theme pertaining to the tale in particular would be the theme that he tragically failed to apprehend the reality of the nothingness underneath the veil of the castrato, owing to his ignorance of Italian customs. Sarrasine's transport, artistic imagination and desire are thus linked, with a contribution by the symbolic code, to a theme particular to the text.

I have introduced a range of definitional issues involved in devising a consistent and plausible approach to narrative themes (see 1.4), as well as a range of insights on the subject of themes. I shall now consider more recent attempts by narratologists to come to terms with them.

Prince's introduction to narratology (Prince 1982: 74) dubs theme 'a general thought or idea of which a set of (sub-) propositions (or set of themes) is taken to be an illustration.' This definition seems too general and limited. It appears to be at least partly circular: a theme is … 'a general thought or idea of which … a set of themes … is taken to be an illustration.' Prince gives the following examples (p.74):

(66) John loved Mary and Peter loved Nancy
(67) Germany waged war on France and France waged war on England
(68) He liked to cut the wings off flies and she enjoyed looking at people suffer

He says that the themes of these examples may be love, war and sadism respectively. Given the conception of theme developed in the preceding sections, Prince's assertions in each case would be acceptable only so far as a proposition is made about a single sentence. They fail, however, to locate theme in extended narrative(s) or state what its relationship to such narrative(s) consists in. Prince provides a much more elaborate and convincing account of theme in *A Dictionary of Narratology* (1987: 97):

> A semantic macrostructural category or frame extractable from (or allowing for the unification of) distinct (and discontinuous) textual elements which (are taken to) illustrate it and expressing the more general and abstract entities (ideas, thoughts, etc.) that a text or part thereof is (or may be considered to be) about.

In general, this part of the definition accords with the account I have given of theme above. It highlights the idea that a theme stands in a relationship to textual elements (such as those discussed in 1.4 above: topoi, leitmotifs, and other textual elements, formal and functional, introduced later in this section) that subsumes them. It rightly implies that themes may be extracted from such elements (i.e. not an obligatory or automatic function). Its parentheses rightly imply the necessary role of an interpreter ('are taken to', 'may be considered to be') that I have touched on in considering Barthes's *S/Z*.

Another important point in this definition is the outline of the nature of the relationship between a theme and its elements. 'Distinct … textual elements' may 'illustrate' a theme. Something of this relationship has been exemplified in the discussion of the leitmotifs in *A Farewell to Arms* and of *Lord Jim* (see 1.4.3)

and of leitmotifs in Falk's examination of texts by Gide and Camus above. To clarify still further the theme-textual element relationship, I shall examine proposals from *Narrative as Theme* (1992). In this book Prince brings together the concepts of narrative and theme. He considers narrative as theme in a number of French texts. He elaborates on a definition of theme from his *A Dictionary of Narratology* (Prince 1987). His mention (p.97) of the idea of theme as a macrostructural category brings it in line with its macrostructural partners, plot, character and setting (Prince 1992: 5): theme is 'an idea frame rather than an action frame (plot), an existent frame (character, setting), or an image frame (imagery)'.

While appreciating Prince's distinctions in a general sense, it should be argued that, as has been suggested in the discussions of Falk's analyses above in this section and of Bal's six articulations (see 1.5.1), these other frames may also provide routes to theme identification. Images, such as the snow in *La Symphonie Pastorale*, actions, such as Timon of Athens flinging water at his guests, settings, such as the Carpathian mountains in *Dracula*, and characters, such as the automatic traits imputed to the clerk Wemmick in *Great Expectations* remain, so to speak, simply image, action, setting and character frames until (or unless) they are invested as ideas in a reader's cognitive processing of them (processing of themes is addressed in Chapter Two). I make this point to differentiate aspects of the narrated, such as those frames introduced here, from the essential role of a reader in processing the text. The snow in Gide may be read as representative of the blocked mind of Gertrude, and so forth.

The relationship of a theme to other macrostructural categories consists, writes Prince (1992: 5), in a relationship of illustration: macrostructural categories

such as the action frame (plot) may illustrate theme. Hamlet's repeated delays in killing Claudius may, according to a particular and well-known interpretation of the play, illustrate the theme that Hamlet is a procrastinator, by means of presenting or telling a series of actions or inactions.

Culler conjectures that one reason for the Structuralists' neglect of theme as a separate object of investigation is that 'theme is not the result of a specific set of elements but rather the name we give to the forms of unity which we can discern in the text' (Culler 1975: 224). One answer to this is to point to specific sets of elements, or 'textual units' to use Prince's term (Prince 1992: 5, 8), such as the leitmotifs throughout *Lord Jim* and say that it depends what Culler means by 'the result of'. As Prince argues, theme 'does not *consist of* textual units, and it is different from them in kind; rather theme is *illustrated by* any number of textual units (or by other macrostructural categories, such as plot, or by other themes)' (1992: 5, author's italics). One could say then that theme is (or may be) the result of (a reader's processing of) specific sets of textual units or elements, and the unity perceived by that reader as a consequence of considering the ideas and their relationships identified in them. Some clarification is needed of what I mean by a 'textual unit'. In this I follow Prince. I take a textual unit to be an independently occurring functional or formal linguistic element including those already discussed above: topoi, parallel component motifs (see discussion of Falk above in this section), leitmotifs, metaphors, idioms, symbols, proverbs, allusions and '[a]ny syntagm whatever – a word, a clause, a sentence, a chapter or any one of the features and relations they exhibit' (Prince 1995: 130). I shall argue that a study of the roles played by lexical sets or semantic fields is a highly appropriate though by no means exclusive route to

identifying themes (see Chapter Three). The activity of theme identification or 'theming' (see Prince 1992, 1995) therefore 'depends on the linking of textual elements with themes, the transformation of textual units into thematic ones' (Prince 1995: 130). The nature of the relationship in which a theme stands to a textual unit or textual units (the latter are always concrete entities, being composed of the actual wording in a text) is describable in terms of a number of predicates, one of which has just been introduced (Prince 1992: 6):

> ...theming consists in relating a set of textual units and a theme T through such predicates as "illustrates T," "is representative of T," "is an example of T," "suitably resembles a paradigm case of T." In other words, in transforming textual elements into thematic ones, the themer ultimately supplies ... not only the predicate but also the theme.

I take the term 'textual element' to be the same as the term 'textual unit' in this regard. If a textual unit (element) illustrates a theme it might be referred to as a 'thematic element' in this study. As well as the possible predicate terms suggested here, I shall use the verb 'contribute', as a more general term that subsumes these predicates, when discussing theming and textual units.

The above discussion of Prince's views on defining themes, to which I adhere, provides rare and welcome theoretical background on theme from a narratologist. But Prince's 1992 book is sparing on a methodical approach to theming. This is partly, perhaps, because he views theming as a subjective process, in which, as he says 'I always make the work I theme' (1992:11). I concur with the subjectivism of an approach to theming, but do not accept that this is inconsistent with a systematic approach. Possibilities for a method of theming – again, apparently rare in the narratological literature – are treated by Rimmon-Kenan (1995; see Hogenraad 2002 for a dissenting response). Rimmon-Kenan finds the linguistic conceptions of theme /

rheme or topic / comment given / new distinctions unhelpful and the notion of 'discourse topic' insufficiently developed for easy application to theme studies (1995: 9-13). She states, however, that she does not find the given / new distinction to be inapplicable to all literary analysis (p.12). She critically presents two possible approaches to theming. The first is drawn on in this study. She finds, as does Prince, that 'theme is a ... conceptual construct', and that it is 'put together from discontinuous elements in the text' (p.14). In advancing this theory of discontinuous textual elements being assembled in a reader's mind, she apparently draws on Hrushovski's proposals that understanders do not construct meanings purely by following the undifferentiated text-continuum but reconstruct discontinuous textual elements 'according to their inherent logic: time – in a chronological order, person – in a psychological structure, and so on' (Hrushovski 1982: 180). For instance in James Joyce's short story 'Evelyn' the following binary oppositions are said to be reconstructed by the reader from the text-continuum (p.180):

inside vs. outside
dusty vs. shining
home vs. house

as are the following spatial oppositions:

Dublin vs. Belfast
old homes vs. red-brick housing

Although Hrushovski's theory seems over-prescriptive about reader behaviour, the processes suggested are intuitively convincing, if only as a result of a certain schooling in one way of reading, e.g. looking for oppositions in texts (as in Barthes 1974; Steinley, 1982 argues that mature readers have special schemes for reading literature, sharing a knowledge of the significance of textual oppositions / repetitions).

I have laboured the issue of discontinuity to endorse it as a well-subscribed theoretical underpinning to an understanding of how people might read for themes. Rimmon-Kenan (1995: 14) suggests that reader reconstruction from the text–continuum is 'not necessarily conscious' and 'consists of three closely related activities: linking, generalizing and labelling', theme being postulated as a 'high order label' conceived as forming the apex of a 'tree-like hierarchical structure'. An approach to attaining the top of this hierarchy, states Rimmon-Kenan (p.14) is by linking items

> in an elementary pattern or low-order unifying category on the basis of some recurrence, similarity, contrast or implication discernible among them ...The labelled categories are then linked to other categories of the same order, on the basis of the same cohesive principles, resulting in either a more generalized label or an increase in the integrative power of the original one.

Her exemplification of this process of theme recovery suggests that it permits a systematic explication of the links among the discontinuous textual elements. She partially analyses the forming of a theme in Flaubert's *Éducation Sentimentale.* Frédéric loves Mme. Arnoux, but believes she is unattainable because her husband has told her that Frédéric is Rosannette's lover. On a second occasion at the racetrack, Frédéric again experiences the notion of having missed a vital chance, owing to his light-hearted affair with Rosannette, when he sees Mme. Arnoux in her carriage. He meets Mme. Arnoux in the street and can only summon banalities to say to her. The first romantic kiss between Frédéric and Mme. Arnoux is interrupted by Rosannette, who takes him home. These and numerous other similar occurrences in the story are, claims Rimmon-Kenan, 'likely to be linked by the reader and generalized under some such label as 'missed opportunities' or 'wasted potential' which is taken to characterise Frédéric's relationship with Madame Arnoux' (p.14). Her assertion of

likelihood appears rather prescriptive. But if readers do seek such similarities a label such as 'missed opportunities' seems entirely apt, and the identification of each stage in the linking and generalising seems clear in Rimmon-Kenan's examples. Her own reservations about this approach are first, that 'linking, generalizing and labelling are by no means specific to theme-formation' (p.15), a surprising ground for reservations which could also support theme-formation. She states: 'Hrushovski ... and Barthes, each in their own way, argue for their centrality to all reading and sense-making' (p.15). If theming is sense-making, these two writers actually offer indirect support for Rimmon-Kenan's position. Her second reservation about theme as a 'high-order label' is 'the generous dose of subjectivity which the process of labelling inevitably entails' (p.15). Yet an approach that firmly upheld 'the objectivity and uniformity which many require of a scientific (or quasi-scientific) theory' (p.15) itself stands to be examined in the light of subjective theorising.

One of the main limitations to Rimmon-Kenan's important paper is the absence in it of any textual examples or reference to the actual language of the text of *Éducation Sentimentale.* Her thematic links are based on a summary of a set of events surrounding the character Frédéric. In the ensuing brief tracing of a theme across a text I aim to show that her approach requires to be enriched by reference to the level of discourse. I also aim to show more precisely what is to be understood by the concepts of textual unit and thematic link. To do so, I shall draw upon data derived from a preliminary study of T. E. Lawrence's *The Mint* (Moore 1997). The following extracts from the narrative might be linked as a conceptual construct assembled in the light of a perception of similarity among discontinuous elements in the text (textual units), and the succession of such links generalised and labelled:

1. The shades are closing inch by inch. It's this exercise I fear. My body is not worth much, now. (*Mint*: 54-5)

2. Only the unfit lay silent, panting through distressed mouths against their load of strain. Am I to class myself among these? Till this year my insignificant body has met life's demands. If it fails me now, I shall break it; but I hope it may scrape through. I try to excuse its inadequacy by remembering that I am eight years older than the next and fifteen years older than many in the hut: but there is poor consolation in the first onset of age. (p.65)

3. Yet when I face the Depot honestly, I know that I am dully miserable here.
First cause is the physical trouble – that my worn body has no margin against the exercises they prescribe for us: whence come aches and sprains, breathlessness, sickness, even that broken finger. (p.175)

4. The root-trouble is fear: fear of breaking down. Of course my vanity will suffer, if I prove worse than the others in their work. Also I seem stiff and clumsy of body. That hurts me: this miserable flesh should do my service without complaint. (p.176).

5. Here I have been on my own, and up against it: stretched almost beyond my failing body's bearing to sustain the competition of youth. (p.185).

All five instances are discontinuous within the text-continuum but may be thematically linked and generalisations made concerning their similarities: all focus on the problems attached to the narrator's physical resources and the psychological concerns that these lead to. Consequently, a 'high-order label' (Rimmon-Kenan 1995: 14) at the top of this hierarchy of instances might be applied, such as the theme that the narrator is continually and taxingly faced with the limitations of his own mind and body in coping with the institutional rigours of training in the R.A.F; or perhaps, from a slightly different but clearly related perspective, that he is confronted with the arduous necessity of rivalling his younger peers in the physical demands of R.A.F. routines. In the sense that each excerpt contributes to the theme, each one will be considered as exemplifying a thematic element. The textual units involved in each extract, excepting 5, are longer than a sentence. Yet, as Prince claims, in a narrative a textual unit functioning as a thematic element might be any syntagm: in *Bleak House*,

if one theme is that the law obfuscates, then a case could be made for the two-word phrasal sentence 'Fog everywhere' (Dickens 1985: 1) counting as a textual unit in that it may contribute to an obscuring of the physical environment symbolic of the obfuscations of the legal process.

It is this concept of a theme, made up from discontinuous textual units of varying sizes that may be generalised and labelled as a high order theme at the top of a hierarchy of thematic units, which I shall adopt in pursuing themes in subsequent chapters.

1.6 Conclusion

This chapter has surveyed from a number of viewpoints the need to establish an approach to literary themes. The notion of a theme was considered as understood commonly by writers from a variety of disciplines (see 1.3). The concept, usually too vaguely or variously defined, was approached by negative definition and exemplification, concentrating on terms from narratology and literary and stylistic studies with which it could be confused, or in relation to which it could be explored (see 1.4). Theme was differentiated from the narratological conceptions of story and plot. It was also distinguished from the textual units from which it might be extracted (e.g. leitmotif and topos). Textual units were said to be textually explicit. In 1.5.2 the question of the possible range of textual units was outlined, in view of Prince's claim that any syntagm whatever could contribute to a theme.

Theme identification was considered in the light of the discourse level in narrative, with particular reference to Bal's six categories of discourse articulation: sequence, duration, actors, settings, other relationships among the various elements (symbolic, allusive etc.) and point of view. Each of Bal's factors was seen to have a

potential thematic relevance in an approach. Theme, however, was thought to be approached most fruitfully through a reading of the discourse level of a narrative; through a reader's subjective construction of a macrostructural frame (Prince 1987: 97) from textual units discontinuous through a narrative.

Narratological approaches such as those of Falk and Barthes, discussed in 1.5.2 properly emphasise the individual text as a starting-point for understanding narratives. The role of the textual unit in theme formation is clearly evident, for instance, in the work of Falk, who specifies types of leitmotif and parallel motif that might operate in such a role. Barthes's attention to connotation (semic code) and to symbolism (symbolic code) may also be fruitful for theme recovery. The role of connotation in theme recovery will be discussed further in Chapter Three, where a lexical focus on theme is developed.

An approach that draws on the above ideas from narratological and thematic writings could begin from the following position: a theme is a non-trivial proposition; it may be illustrated, exemplified, represented or contributed to by (a reader's discernment of) relationships of contrast, similarity or implication among or between elements (textual units) discontinuous along the text-continuum. The 'idea frame' (Prince 1992: 5) composed from such textual units, then, could be regarded as a set of semantically related thematic elements (i.e. a set of textual units functioning in a thematic role).

In the next chapter I shall examine how (some) readers might read, process and distil themes from texts, drawing on some psycholinguistic theories that are brought to bear on narrative processing in particular.

Chapter Two
Narrative themes: psycholinguistic perspectives

2.1 Introduction

2.1.1 Complexity of the notion of theme

In many ways study of the processing of themes is undersubscribed, probably due to the complexity of a notion that has been too variously and / or vaguely defined. From a computational perspective Graesser, Pomeroy and Craig (2002: 20) observe: 'At this point in the science, we are quite a long distance from building a computer model that plucks out the theme while comprehending literature'; and Louwerse modestly asserts (1999: 2) his aim 'to show *that* 'computational thematics' is possible' (author's italics), yet seems extremely ambitious in aiming to show 'how a computer model could be built to deduce the theme of a text'. Few psychological studies have investigated 'how themes are activated on-line during comprehension'; and psychological studies investigating 'how themes are both constructed and modified during on-line comprehension', i.e. during the process of reading, are non-existent (Graesser et al. pp.31-2). This may be partly because of the sheer complexity of the notion of theme, a complexity that I have examined in Chapter One. This may also be because any assumption that themes are entities that are accessible by scientific (e.g. computational) or objective means, that they emerge for all readers exclusively from the text itself, is a dubious assumption.

From a psychological viewpoint, the complexity of the notion of theme is suggested by the observation that by adolescence, children acquire the ability to respond to stories much more abstractly than earlier in life (Applebee 1978: 114), although an ability to identify theme has been said to develop as early as the

kindergarten (Lehr 1983: 337). Students without learning disabilities comprehend narrative themes significantly better than those with learning disabilities (Williams 1993). In the studies mentioned themes are as often as not general, abstract statements about textual ideas, often adages, i.e. a form of thesis (see 1.4.6) or plot summaries, based around the events of the story rather than the story-as-discoursed (see 1.4.7).

In the adult world also, narratives may be tied to moralising (Graesser et al. 2002: 20). But if literary narratives are more complex than fables, their themes warrant an approach that does not reduce them to an all-encompassing moral. Direct account should be taken of the richness of the discourse level in matters of processing.

The complexity of the notions of theme or thesis may account, as I have said, for the limited attention to how they might be processed. Despite a growth of interest in broadly psycholinguistic issues linked to understanding discourse-processing, particularly theories of human knowledge structures (Minsky 1975; Schank and Abelson 1977; Sanford and Garrod 1981) the task of addressing theme-processing has proved less accessible than that of understanding many more local discourse features. Such studies focus, for instance, on perceiving clause boundaries (Cairns and Cairns 1976: 161-66) or types of inference (van den Broek 1994).

In the light of the above-mentioned difficulties and the dearth of work directed at theme processing, it seems valuable now to attempt to address the question of theme processing. Before doing so, some attention should perhaps be given to justifying this undertaking in terms of the theory of theme structure in text that has been developed in Chapter One. At the conclusion of that chapter I proposed

that a theme was 'a non-trivial proposition [that] may be illustrated, exemplified, represented or contributed to ... by ... a reader's discernment of ... relationships of contrast, similarity or implication among or between ... textual units ... discontinuous along the text-continuum'. Now such 'discernment' of contrasts, similarities or implications among textual units will inevitably involve provision of some account of the mental processes believed to be at work in comprehending the text. I do not take the position that meaning wholly resides in the text. On the contrary, I believe that meaning (including thematic meaning) may emerge from a reader's drawing upon mental structures (schemas) in order to arrive at a fuller response to textual language in terms of what it seems to imply. Some theoretical background to the idea that what seems textually implicit should supplement what is textually explicit is provided in section 2.2 below. By introducing theories of schemata and inference types I aim to provide a background to the textual analyses in Chapters Four, Five and Six that enlists these theories as a means of more fully and richly accounting for how textual units may be processed. The objective in providing such accounts is to clarify why and how such units may be linked for a reader in terms of a generalisation that leads to a theme proposition.

2.1.2 Chapter objectives

In Chapter One I introduced the concept of theme in literary narratives and attempted to construct a narratological approach to theme-finding. In this chapter I present an account of how we possibly read, process and distil themes from the flow of text that has been read. This question of reading, processing and distilling themes must be supplemented by a qualification. My use of the word 'possibly' in the sentence before last is intended to convey the point that no claim is made that such

an account is representative of the reading process of all readers. The examination is not, therefore, a review of the reading process generally, but an examination, drawing on psycholinguistic evidence, of how we might be able to understand a theme to arise in the reading of a text by those readers who apprehend the theme.

2.2 Discourse as process

2.2.1 Discourse as process vs. text as product

The business of finding themes was found in the opening chapter to be inextricably linked to readers (see 1.5.2). Readers would, in theming a text, assemble on the basis of perceived links between / among textual units, a non-trivial proposition concerning the significance of those parts of it that were so linked, generalised and labelled (Rimmon-Kenan 1995). Any view of discourse that admits an indispensable importance to the role of a reader in establishing meanings in it cannot endorse a theory of text in which the text imposes its meanings, *in toto* and somehow of itself, upon the reader. One very apt distinction encapsulates the latter view and critiques it as a 'text-as-product' view as distinct from a 'discourse-as-process' view: the latter attends crucially to the questions of 'how the product [i.e. the text] is produced' and 'how the product is received' (Brown and Yule 1983: 24). In considering discourse as process, in this chapter, I shall be largely concerned with the manner of reception of the text rather than its manner of production.

The distinction between text-as-product and discourse-as-process introduced in the preceding paragraph invites an enquiry into those properties of readers that contribute to textual readings. It might seem at first sight as if all that were requisite for meaning to obtain were the language of the text itself and a reader whose role were to extract that meaning from the text as a monolithic whole; to find that '[t]he

text is full of meaning like a jug full of water and it can be poured straight into the reader's mind which soaks it up like a sponge' (Nuttall 1982: 5). However, texts are rarely so explicit that they do not require individuals to bring to bear 'principles beyond those necessary for characterizing the linguistic system per se' (Bransford and Johnson 1973: 383). These principles are inevitably linked with human psychology and reader responses to texts. In attempting to account for understanding the processing of literary themes I will first seek to identify some of the main principles deemed relevant to such processing.

2.2.2 Dillon 1978: perception, comprehension and interpretation

One useful preliminary distinction in the reading process was proposed by Dillon (1978: xvii-xxiii) in a book addressing the stylistic processing of language in literary texts: one between perception, comprehension and interpretation. The distinction serves here to relate apprehension of theme, a process of interpretation, to the two other modes of psychological discourse processing: perception and comprehension.

At text-sentence level, for Dillon, perception involves perceiving the propositional structure of sentences: 'This includes identifying the propositions and the phrases that function in them, matching logical Subjects and Objects with the predicates that relate them, and associating modifiers with the elements they modify' (1978: xvii). Dillon is partly concerned with how readers adopt strategies for perceiving sentences in texts by writers such as Milton and Faulkner, the propositional structures of which are often complex. This will arguably be much less so in non-Modernist early twentieth-century autobiography of the kind explored in

this study, so I shall be little concerned with this notion of perception, unless it obviously presents a difficulty.

Comprehension of a sentence is said (1978: xvii) to involve

> ... the integration of its propositional content into one's running tally of what is being described or argued in the passage. It is on this level that one identifies the individuals referred to by the noun phrases and pronouns; the time and place of the actions represented in the sentence; possible motives, purposes, instruments and consequences of the actions; and so on.

Such integration 'may involve inferences establishing relations not explicitly stated in the sentences of the passage' (xvii). The comprehension level thus crucially involves the reader in rendering explicit what is textually implicit, by means of inferences.

Comprehension involves, then, in going beyond the individual sentence, 'the integration of sentences into a larger framework incorporating implicit causal, temporal, and motivational information [among other types] ... A primary function of the inferential process is to generate from explicit information new propositions that incorporate the information into a more general contextual frame' (Thorndyke 1976, cited in Dillon 1978: xviii, my parentheses). Dillon elucidates Thorndyke's notion of a 'contextual frame' at the comprehension level by quoting from a text used in Bransford and Johnson's well known series of experiments (Bransford and Johnson 1973: 400-1). The experiments showed that subjects who were given a title ('washing clothes') before reading a text, where insufficient information was provided to permit construction of a general 'contextual frame' from a sequence of perceptually unproblematic sentences, fared significantly better at textual comprehension and recall than did subjects who were not given a title, or who

received one after reading the text, i.e. the researchers showed that not only linguistic but extralinguistic knowledge is drawn upon in comprehension of English texts. The subjects were relying on what they knew about washing clothes in the world, as opposed to drawing exclusively on linguistic knowledge, which they would also have used, including, in Dillon's terms, their ability to perceive propositional structures of sentences. Comprehension can therefore be regarded as a level involving processes that utilise both linguistic and extralinguistic knowledge.

Before one can interpret a text, arguably it is necessary first to comprehend it, in Dillon's terms. If so, the comprehension level in Dillon's model is a prerequisite for the third and final level of processing in that model, i.e. interpretation. It follows that the processes of understanding the text itself and drawing inferences from it during that understanding logically precede interpretation. Interpretation is, presumably, necessarily dependent on and subsequent to any inferences made by a reader. For this reason, the major inference types known to psycholinguists have been brought to the fore in this chapter, and are discussed in section 2.3.

Interpretation claims Dillon is 'the most abstract level where we relate the sense of what is going on to the author's constructive intention – why he is saying what he says, or what he is getting at in terms of the themes and meaning of the work' (1978: xx). There are no obvious reliable criteria for ascertaining authorial intentions, however. To complicate matters, Sartre convincingly suggests that a work, once released from an author's act of production becomes an entity independent of its author (Sartre 1992: 19)[1]. It should be added that consequently a work is open to interpretation by its reader. I shall not take the level of interpretation to involve a deliberate pursuit of authorial intention; theoretically, however, there is no reason

why surmisal of that intention could not overlap with a subjective interpretive approach.

Dillon's three levels, which I adopt as basic to a theory of the reading process, with the qualifications just added concerning the interpretation level, may be thought of as a hierarchy: interpretation necessarily depends on comprehension, which in turn depends on perception. Given these 3 levels, theme identification would occur at the level of interpretation because, to recapitulate and refine Dillon's statements from the preceding paragraph, it involves a reader in relating his 'sense of what is going on' to 'what [a reader takes him / her to be] ... getting at in terms of ... the themes of the work' (my parentheses). It will depend on and be subsequent to what is understood from a text.

The process of comprehension will involve both a reader's linguistic and extra-linguistic knowledge (including inference). One place to begin accounting for theme-formation will be by further fleshing out, and supplying evidence for, the nature of entities hypothesised as participants in theming, i.e. schemas and the inferential processes that they are involved in.

2.3 Types of inference in discourse

Table 2.1 below (reproduced and adapted from Magliano and Graesser 1991: 195) presents Ambrose Bierce's short story 'How leisure came'. Table 2.2 below (also reproduced from Magliano and Graesser 1991: 195) shows eleven types of inference generated in text comprehension. Textual examples for each inference type (middle column) are taken from the story.

Table 2.1: 'How Leisure Came' by Ambrose Bierce.

> A Man to Whom Time Was Money, and who was bolting his breakfast in order to catch a train, had leaned his newspaper against the sugarbowl and was reading as he ate. In his haste and abstraction he stuck a pickle-fork into his right eye, and on removing the fork the eye came with it. In buying spectacles the needless outlay for the right lens soon reduced him to poverty, and the Man to Whom Time Was Money had to sustain life by fishing from the end of a wharf.

Table 2.2: inferences generated while reading 'How Leisure Came'.

Type of inference	Text that elicits the inference	Inference
1. Anaphoric reference	… on removing the fork the eye came with it.	*fork* is the referent for *it*
2. Causal antecedent	In his haste and abstraction he stuck a pickle fork into his right eye, …	the man mis-aimed his fork
3. Causal consequence	… on removing the fork the eye came with it	the man will be blind in his right eye
4. Instrument	…the Man to Whome [sic] Time was Money had to sustain life by fishing from the end of a warf [sic].	the man uses a rod and reel (to fish)
5. Instantiation of noun category	… breakfast …	bacon and eggs
6. Superordinate goal	A Man to Whom Time Was Money, and who was bolting his breakfast in order to catch a train, …	the man wanted to get to work
7. Subordinate goal / actions	… who was bolting his breakfast …	The man grasped his fork and moved it toward his mouth
8. State	…the Man to Whome [sic] Time was Money had to sustain life by fishing from the end of a warf [sic].	fisherman are poor
9. Theme	The entire passage	the man's situation was made worse by his haste

10. Emotion	… on removing the fork the eye came with it.	the man became upset
11. Author's intent	The entire passage	Bierce wants to lambast workaholics

I shall now discuss each of the types listed in Table 2, in order to consider a suitable range of inference types, known by psycholinguists to be used in discourse processing, that will ultimately bear on theming. I shall refer in so doing to psycholinguistic evidence in the literature for whether each type is thought to occur on-line, i.e. during the course of comprehension, or off-line, i.e. subsequent to reading, during a later psychological retrieval task administered to subjects (Graesser, Singer and Trabasso 1994: 371). Evidence for on-line status of types is important because it bears on a reader's actual experience of processing a text.

Anaphoric inferences, the first category, are made when readers connect words or phrases to an earlier occurring textual element or constituent. The type is known to be generated on-line (Clark and Haviland 1977; Singer, Revlin and Halldorson 1990).

Causal antecedents and consequences represent a general category of causality. This has acquired a central importance in some models of reading comprehension (Graesser, Golding and Long 1991, 185-8). A number of researchers have considered that '*causal* dependencies between events play an especially prominent role in the comprehension of narrative text' (van den Broek 1990: 175; see van den Broek, Rohleder and Narváez 1996 for their proposed centrality in literary text comprehension). Causal antecedents have been shown by numerous studies to play a vital part in achieving text coherence (Magliano, Baggett and Graesser 1996: 205). Most available psychological evidence from experimentation with narratives

suggests that this type occurs on-line (Magliano et al. p.206). Formations of reader predictions from events in a narrative are apparently less constrained than causal antecedent inferences since 'backward' inference (Table 2.2, category 2) is normally constrained by the focal statement and its antecedents, whereas 'forward' inference (Table 2.2, category 3) is solely constrained by the focal statement (van den Broek 1990: 190). The question of the on-line status of these forward inferences is controversial; but perhaps because the number of possible expectations is great they may not be generated on-line (Magliano et al. p.206).

An instrumental inference – 'a non-intentional object providing the means for an event' (see de Beaugrande and Dressler 1981: 96) e.g. a hammer to drive in a nail, is not strictly necessary to coherence formation and therefore to comprehension, evidence suggesting that such inferences are not generally formed on-line (Magliano et al.1996: 208).

If readers infer from a text statement such as 'The fish attacked the swimmer' that the fish was a shark (Whitney and Williams-Whitney 1990: 288) they make an inference of type 5 in Table 2.2 above. That is, they instantiate a referent ('shark') from a more general noun category ('fish'). Magliano et al. (1996: 208) report that such inferences are made on-line only in contexts where main characters are involved, or readers generate them from topic sentences.

Schank and Abelson's well-known study (Schank and Abelson 1977) proposing scripts, plans, goals and themes stimulated a growth of interest in reader inferences about routines and motivational factors attributable to actors in narratives (see, for example, De Beaugrande and Dressler 1981; for evidence for scripts, plans and goals as memory-organizing structures, as well as for causal relations in memory

for stories, see Black 1984). Categories 6 and 7 in Table 2.2 refer to such goals and their related plans (i.e. steps toward realising and achieving goals). Studies (Long, Golding, Graesser and Clark 1990; Long and Golding 1993) suggest the on-line occurrence of superordinate goal inferences by contrast with subordinate goal inferences. 'Superordinate goals specify *why* an intentional action is performed' whereas 'subordinate goals specify *how* an intentional action is performed' (Long et al. pp. 93-4, authors' italics). It seems reasonable to believe that the former are more important: if a dragon kidnaps the Czar's daughters to eat them, this will presumably be more salient for a reader than the 'fact' that he carried them off in order to do so (Graesser and Clark 1985, cited in Long et al. p.94).

Psycholinguistic evidence is mainly inconclusive over the on-line status of inferences made about states, i.e. about 'some ongoing condition or state of the world from the perspective of the time frame of the text' and which include 'an agent's traits, knowledge and beliefs, the properties of objects and concepts, and spatial locations of entities' (Magliano et al. 1996: 209). Evidence that people make spatial inferences from texts, mentally constructing a story-world setting when reading a narrative, is reported by Black (1984: 238-9, citing Bransford and Franks 1972); and Whitney and Williams-Whitney (1990: 286-7) in an experiment investigating the on-line status of personality traits of the main character in brief stories, suggest not only that subjects make trait inferences about characters but that the inferences may occur on-line given certain experimental conditions.

Thematic inference (Table 2.2, category 9) might seem to bear most directly of all on the major question in this study of what a theme is. However, there is good

reason for attending to the other forms of inference in this section, with concomitant psycholinguistic evidence for their use and on-line status: it cannot be assumed that these other categories have nothing to do with searching for themes. On the contrary, if the process of comprehension necessarily precedes and is instrumental to a process of thematic interpretation, and comprehension might entail any or all of the inferencing types, any or all of those types could contribute to the more global activity of theming. Precisely which types would be involved is not clearly predictable.

One of the few studies that come close to addressing the processing of theme as it is conceived in Chapter One is by Dyer (1983). Dyer postulated Thematic Abstraction Units (henceforth TAUs) as a type of knowledge structure that abstracts from short narratives plan-goal patterns of actors that may be captured by common adages, e.g. "the Pot Calling the Kettle Black" or labels such as "Hypocrisy". Seifert, Dyer and Black (1986) capitalised on this theory, demonstrating that subjects shown stories containing a shared TAU could produce, when instructed, similar stories matching the postulated TAU and could match stories differing in content but sharing a TAU pattern. Seifert, McKoon, Abelson and Ratcliff (1986) found that such thematic structures were not automatically activated when subjects read stories related in episodic structure. But their findings supported Dyer's theory insofar as they found that 'during reading of an episode, thematic information may be encoded so as to lead to activation of similar episodes and formation of connections in memory between episodes' (Seifert, McKoon, et al. 1986: 220). A major shortcoming of Dyer's work from the perspective of theme adopted in the present study is that it disregards the specific content of a given story in order to

identify a 'theme' (in Dyer's view, this seems effectively to be a thesis (see 1.4.6)) at such an abstract level that it could apply equally well to other narratives. There is no particular interest in or need to consider a narrative as an individual work whose themes might arise by a reader's response to the discourse level.

The last two inference types in Table 2.2 are those involving emotion and author's intent. I have stated above that I take authorial intent to be recoverable in terms of a subjective judgement.

It may be wondered if affective reader response is not a much larger issue than simply a category of inference. Magliano et al. (1996: 212) ask whether 'reader affect is the result of a physiological response' and so is not an inference type or whether it 'constitutes an inference to the extent that readers attempt to explain their affective responses by relating them to the text' (pp.212-3). I endorse the latter proposal: a reader's attempt to explain his affective responses will involve an attempt to unfold or account for them. To some extent this might be achieved by identifying the schemas that he finds relevant to his act of processing.

Miall has critiqued cognitive approaches to emotion for downplaying the role of emotion in the concerns of the self. Drawing on personal construct theory as an analytic method, Miall argues that 'emotion performs an anticipatory role in pursuit of the current concerns of the self' (Miall 1989: 185). In a later paper he adduces neuropsychological and psychological evidence to support a hypothesis that links this view of emotion as anticipatory 'to understanding the process of literary reading' (Miall 1995: 274). He suggests, for example, a connection between the impaired behaviour of certain categories of brain-damaged patients in being unable to inference emotions implicit in given stories (1995: 291) and the ability of normal

(non-patient) readers to correctly apprehend emotions in such stories. Miall's work remains speculative although his claim that affect has a more than cursory role to play in readers' responses to literature demands attention.

Reader inferences about characters' emotions have been explored by Lehnert, who devised a theory of plot units including diagrammatic representations of the emotional relationships among / between characters in narratives that could be built into larger plot units to represent general plot configurations. Perhaps the most elaborate of these is of the plot of O. Henry's story 'The Gift of the Magi'. The representation demonstrates the remarkable symmetry of the story (plot) and its corresponding symmetrical affect states that husband and wife are inferred to have (Lehnert 1982: 400; represented in Lehnert's system by +, – or M for events that please, displease or else have no affect respectively (p.377)). Thus represented, affect states are of a very generalised type. Lehnert's main aim is to summarise stories based on highlighting their main concepts as described. Yet in discussing the range of use of her plot unit theory Lehnert pertinently observes (1981: 329, my parentheses):

> Because affect states are based on plans, goals and themes [this last term is in Schank and Abelson's sense, not identical to that in this study], affect analysis will not be applicable to stories which do not contain information along these lines. Using this approach, we will not be able to handle descriptions of sunsets, burnt steaks, or waking up in the morning.

While affect or feeling is clearly pointed to as a necessary part of a story with an entirely credible dependence on characters who adopt plans to achieve goals, it cannot, in Lehnert's version, account for those parts of narratives where goal-based actions are absent, e.g. in descriptive passages, of which literary narratives are full. Cook (1994: 83) makes a similar point rather more positively, in discussing the

limitations of Artificial Intelligence enterprises focused on scripts, goals and plans of actors (my parentheses):

> In the case of texts, such as descriptions of landscape or objects, in which no agents are referred to, the function of plans in providing coherence is less apparent and, significantly, such texts are conspicuously absent from AI [Artificial Intelligence] work, though they are common enough in literature. It may be, however, that in such cases a reader's hypotheses about the plans of the author or hypotheses about the author's attempt to influence the reader's plans, may contribute to coherence.

Affect, I will suggest, may be inferred from extended descriptive parts of narratives where there is no particular focus on human actors (characters) other than that of the author-narrator, who may herself be a character, providing the description. I make this point to emphasise the importance in narrative of the emotive possibilities of such descriptions as Cook and Lehnert refer to in the last two quotations above. If Cook is correct, it will be possible to hypothesise as a reader about the author's plans in such parts of a text as a category of inference. In a study focusing on the thematic roles of the colour and sound lexicons in narratives, one might reasonably expect to encounter these lexicons to a considerable extent in descriptive passages. Some account must be taken of what inferences are to be made in reading narrative descriptions and why. This area of inference is little treated in the literature so far as I am aware.

The factors of affect in readers' responses to texts, on the one hand, and of their inferences about character emotions, on the other, can be bridged in the notion of empathy, the identification of the reader with feelings inferred about characters (Bourg 1996: 242). Empathy has been explored to a limited extent by cognitive psychologists, and it has been found that readers' mental representations of text apparently 'form situation models including emotion information as they are reading

stories that imply emotional states of characters, at least when they are encouraged to process elaboratively' (1996: 245-6). It has been suggested that empathy may permit comprehension and representation of characters' emotional states as well as enhance understanding of literary texts. Miall proposes that, by imagining themselves in the situation characters are in, readers more fully comprehend characters' 'emotions' (p.247). In general, however, much work remains to be done in assessing the role of empathy in literary texts.

I shall not devote more space here to affect since my main purpose has been to introduce a range of commonly acknowledged inferential types that are considered important in discourse processing. It has been seen that a wide range of inference categories are potentially implicated in reader processing, all of which could be applicable to giving an account of how those readers who apprehend theme possibly process it. The likely on-line status of anaphoric, causal antecedent and superordinate goal inference types renders them of particular interest; for whatever inferences are thought to be made by readers during comprehension suggests their relative importance by contrast with those thought to be made subsequently, i.e. during psychological retrieval tasks. In the case of inferences concerning reader affect, the slender evidence available suggests that the role of reader emotion may play a more important part in inference than has hitherto been noted by cognitive psychologists. At the same time, a number of researchers have pointed to the notion of reader empathy as a possible facilitator of literary text comprehension, when readers imagine themselves in the place of characters.

All inference types will come into play during reading. However, when and which kinds will be involved at any one time could never be clear. These questions

will presumably depend on the nature of the text being processed. An account of how we possibly read, process and distil themes implicates both text properties and the relevant modes of inference that may operate in comprehension and, subsequently, thematic interpretation.

It is difficult to conceive of any inferential act that is not somehow linked necessarily to a reader's stored knowledge structures i.e. schemata (henceforth I adopt the English plural form 'schemas' following Mandler 1984: 2). Indeed, the suggestion that a reader draws on some form of mentally stored knowledge in order to make an inference appears to be tautological. One way of approaching an account of the theming process is indirectly suggested by schema theory. Assuming that humans are endowed with schemas and use these organised knowledge stores to aid inferences, their resulting elaborations on explicit textual meaning might facilitate formation of theme propositions by means of the linking, generalising and labelling activities described in 1.5.2. In other words, at the first stage of processing, a reader would comprehend a narrative by integrating its sentences into 'a larger framework [than individual sentences], incorporating implicit causal, temporal and motivational information' (Dillon 1978: xviii, citing Thorndyke 1976, my parentheses), as well as by using the other inference types discussed above, by drawing on world knowledge accessed from personal schemas. Then, on the basis of the 'coherent representation of the text' (van den Broek, Rohleder and Narváez 1996: 179) constructed from such an establishment of textual relationships, a reader might perceive similarities and contrasts that involved linking, generalising and labelling textual elements (see 1.5.2) in terms of a theme proposition.

In the light of this proposal, I shall first clarify what is meant by a schema and by schema theory. Second, I shall present psychological evidence for the theory. Third, I shall show briefly how literary studies have used schema theory to interpret texts, referring in particular to how lexical items might be triggers for schema activation. I take the position, here and in the textual analyses in Chapters Four, Five and Six, that a description of schema activation during text processing is an enlightening and requisite part of an enterprise that aims to pinpoint textual themes. After concluding these sections on schema theory, however, I shall briefly consider the questions of how a large theme is distinguishable from a small theme, and how a theme particular to part of a text is distinguishable from a general one. This may, I hope, only briefly draw attention away from the cognitive discussion that has been in progress. Yet dealing with these minor questions may serve to constrain still further the particular notion of theme I am developing.

2.4 Schema theory

2.4.1 The nature of schemas

If readers make inferences from the words on the page to comprehend text, their inferences will draw on extralinguistic knowledge (Brown and Yule 1983; Cook 1989, 1994). As Rumelhart shows by experiment (see 2.4.2 below) inferences draw on the knowledge of individuals, stored as schemas. Schema theory, though its uses have been diverse, falls within the domain of psycholinguistics in applying, as van den Broek has put it, to a 'focus on detailed descriptions of how text and reader properties (including background knowledge in the form of schemas) interact to

create specific on-line processes and off-line representations' (P. van den Broek, personal communication, e-mail, May 6, 2003).

The term 'schema' is one of a number of metaphors for describing 'how knowledge of the world is organized in human memory, and also how it is activated in the process of discourse comprehension' (Brown and Yule 1983: 238). Different theories from Artificial Intelligence (e.g. Minsky 1975; Schank and Abelson 1977) and psychology (e.g. Rumelhart 1975, 1980; Rumelhart and Ortony 1977; Sanford and Garrod 1981) are all theories of how knowledge is mentally stored, organised and used in making sense of the world. They argue an indispensable place for an individual's world knowledge in discourse processing. Rumelhart (1980: 34) writes:

> A schema, then, is a data structure for representing the generic concepts stored in memory. There are schemata representing our knowledge about all concepts: those underlying objects, situations, events, sequences of events, actions and sequences of actions. A schema contains, as part of its specification, the network of interrelations that is believed to normally hold among the constituents of the concept in question. A schema theory embodies a *prototype* theory of meaning. That is, inasmuch as a schema underlying a concept stored in memory corresponds to the *meaning* of that concept meanings are encoded in terms of the typical or normal situations or events that instantiate that concept.

If people have schemas for everything, it becomes possible to consider a MOUNTAIN[2] schema as storing and representing whatever is known about mountains; a CHILDBIRTH schema (Semino 1997: 163-72) for knowledge of childbirth events and so forth. In this thesis I shall particularly follow Rumelhart's version of schema theory concerning the general functions of schemas (Rumelhart and Ortony 1977; Rumelhart 1980), drawing on other conceptions of schemas such as the scripts, plans, goals and themes of Schank and Abelson's (1977) theory only if necessary. I shall now sketch the main outlines of Rumelhart's theory, as a preliminary step to endorsing it for analytical purposes. The following account is

based on Rumelhart (1980). It draws in particular on an earlier study (Rumelhart and Ortony 1977).

2.4.2 Rumelhart's schema theory

Rumelhart (1980: 40-1) claims that schemas have six major characteristics. These are discussed under six headings that follow:

1. *Variables*: where a GIVE schema is invoked, typically but not always three variables are present: giver, gift and recipient (Rumelhart and Ortony 1977: 102). In different circumstances the gift may vary: it might be a rabbit, an orange or a slave [my examples]. But we know that the giver will normally be a human being (a constraint on the variable). Aspects of the environment – 'contextual and situational factors as well as the to-be-comprehended stimulus' (1977: 102) – determine the different values that the variables take on. But the 'relationships internal to the … schema will remain constant'; that is, 'the giver will somehow cause the recipient to get the gift' (p.102); or, where a BUY schema is concerned, the purchaser will somehow convey some form of money to the seller in exchange for merchandise (Rumelhart 1980: 35). Our schemas provide us with prototypical knowledge whereby we may assess the extent to which the situation we are observing is 'normal' (1980: 35). Constraints on variables (the types of entities that normally realise them) are useful as default values, i.e. guesses about variables that are unidentified: if we understand a transaction to be a BUY transaction we can infer that money will be involved (1980: 36). The schema is said to be 'instantiated' when 'an assignment of variables has been made, either from the environment, from memory or by default' (Rumelhart and Ortony 1977: 105).

2. *Embedding*: schema can embed with one another, for instance a schema OFFICE BUILDING might have OFFICE as a subschema; OFFICE as a schema might have TYPEWRITER as one of its subschemas and in turn TYPEWRITER might have KEYS as a subschema (Brewer and Nakamura 1984: 133).

3. *Knowledge representation at all levels of abstraction*: Rumelhart and Ortony (1977: 109-10) were interested in representing conceptualisations in memory at more abstract levels than those represented by their predecessors at lexical level. They declared (p.110):

> We envision the human memory system as containing countless packets of information, each packet referring to other packets which normally form its constituents. Such packets represent knowledge at all levels of abstraction ranging from basic perceptual elements, such as the configuration of lines which form a square, to abstract conceptual levels which allow us to give cogent summaries of sequences of events occurring over substantial periods of time.

4. *Knowledge rather than definitions.* Schemas were said to differ significantly from dictionary entries by representing encyclopaedic rather than definitional knowledge; schemas were 'abstract symbolic representations of knowledge' expressible in language and applicable to its understanding, which nonetheless were not linguistic entities (p.111). By accommodating deviations from a norm (a one-eyed face is still a face; a dead animal is still an animal) they are said to reflect a more flexible approach to knowledge representation than do dictionaries (p.111).

5. *Active processes*: people 'actively seek information relevant to [their] current needs and goals' (Rumelhart 1980: 51): rather than passively awaiting the arrival of some stimuli before trying to interpret it they search for it by

accessing their schemas; in understanding, schemas tell us both what to see and where to see it.

6. *Recognition devices whose processing is aimed at the evaluation of their goodness of fit to the data being processed*: in using all our schemas to interpret the world we form 'our private theory of the nature of reality' (1980: 37) by hypothesising about the meaning of events, objects or situations, whether it be in perceiving that a face appears to be a face (p.46) or whether a story is about a gas salesman or a car salesman (pp.43-4).

Rumelhart provides psycholinguistic evidence from experiments with a number of subjects reading a narrative fragment (reproduced below), describing their interpretation of the text after each sentence to exemplify this hypothesising function of schemas (pp.43-5):

> Business had been slow since the oil crisis. Nobody seemed to want anything elegant anymore. Suddenly the door opened and a well-dressed man entered the showroom floor. John put on his friendliest smile and most sincere expression and walked toward the man.

Largely inexplicit though the text is, most subjects produce a fairly clear interpretation of it. Usually the first sentence is taken to mean that the oil crisis caused business to become slow, i.e. a causal antecedent inference (see 2.3, Table 2.2, category 2), originating from people's schemas about the oil crisis. Hypotheses about the kind of business usually involve gas or car sales. In the second sentence those with the gas hypothesis become less sure as they cannot connect elegance with gas stations, whereas those with the car hypothesis reinforce it by 'incorporating this sentence into their emerging interpretation' (p.43) [i.e. comprehension]. With the third sentence, all readers confirm the car sales hypothesis, as the phrase 'showroom

floor' eliminates the alternative and strongly suggests cars, so that a SELLING schema is invoked with CAR SALES as a subschema (I am extrapolating from Rumelhart's account here).

It is significant that Rumelhart notes that the well-dressed man is 'immediately labelled as someone with MONEY' (p.43). It supports the view that readers really do apply labels to account for parts of a text, as Barthes (1974: 92-3) and Rimmon-Kenan (1995: 14) propose. In the final sentence, the well-dressed man having been identified as a prospective BUYER within a SELLING schema, 'John' is hypothesised to fit the subschema SELLER as his actions are those predictable of a stereotypical salesman (p.44).

This account, with supporting evidence from readers, of the hypothesising function of schemas in providing a source of stored background knowledge drawn on during discourse processing, is very compelling. Cook (1994: 11) summarises the idea of schema theory as involving 'knowledge in interaction with text' and the position that 'the mind, stimulated either by key linguistic items in the text ... or by the context ... activates a schema, and uses it to make sense of the discourse.'

It is this notion of a reader drawing on specific textual 'evidence' in conjunction with schemas and the inferences that tap their postulated contents in order to understand discourse more fully (and thus potentially to be able to thematise from it) that I shall use in pursuing themes.

Artificial Intelligence researchers (e.g. Bobrow and Brown 1975: 108-9) propose that processing occurs via two 'control structures', i.e. conceptually driven or 'top-down' processing and data-driven or 'bottom-up' processing (Rumelhart 1980: 41). This distinction helps to accentuate the crucial role of an individual's

experience, predictions and so forth in processing information (Eysenck and Keane 1995: 2). Bottom-up processing, (part-to-whole) occurs 'whenever a subschema that has been somehow activated causes the various schemata of which it is a part to be activated (Rumelhart 1980: 42); in the oil crisis story, the inference that the oil crisis caused the slowdown of business might activate a BUSINESS schema, representing whatever is known about business generally, and that BUSINESS schema might in turn activate subschemas that formed parts of it (e.g. AUTOMOBILE BUSINESS) therefore working from whole-to-part, in a search for the goodness of fit of the car hypothesis (1980: 44-5). Both types of processing are involved in discourse processing.

2.4.3 Evidence for schema theory

Rumelhart's experiments with subjects as described above suggest that people may have generic schematic structures.[3] Much evidence exists in support of the idea that schemas operate in human memory. Cook (1994: 12-15) and Brewer and Nakamura (1984) provide effective surveys of the literature. In particular Cook (1994: 12-13) cites Bartlett's 1932 pioneering studies where subjects, asked about a text or requested to remember it often offered details that did not occur in it but which were presumably taken from their appropriate schemas. Other versions of schemas include those conceived of as scripts. Schank and Abelson (1977: 19) maintained that we use such 'standardized, generalized episode[s]' held in memory, such as a restaurant script (1977: 42-6) for understanding and forming expectations within situations. Psycholinguistic evidence for scripts is surveyed by Black (1984).

One major critique of schema theory might equally be read as a form of support for it. Thorndyke and Yekovich (1980) found that schema theory 'is of

limited predictive value and is not testable as a scientific theory in its current form' (p.23); but that it is 'at least ... plausible' and 'clearly outstanding as a descriptive theory' (p.39). As they go on to recommend, there is no reason to abandon it, while improvements might result from corrections to 'its vagueness in process dynamics' (p.43) i.e. its lack of falsifiability and its limitations as a predictive theory.

2.4.4 Schema theory in literary studies

Schema theory has elucidated literary textual interpretations of poetry, prose and drama, but studies have apparently not burgeoned in these areas, certainly where long texts are concerned (Freundlieb 1982; Gladsky 1992; Cook 1994; Short 1996: 234-7, 239-40; Semino 1997, 2002).

What insights have such studies provided that could be useful to approaching theming? Freundlieb correctly emphasises that literary interpretations are not discoveries but rather 'the result of the application of at least possibly ideological beliefs and systems of norms on the part of the interpreter' (1982: 26). Such ideological beliefs and systems of norms should be considered with regard to the Sapir-Whorf hypothesis (Carroll 1956). It may be that just as, according to the hypothesis, individual languages may constrain how we think, so our language and culture will determine our schemas, and this will presumably impact on the themes that we read. Freundlieb attempts to explain various critical readings of Poe's short stories in terms of their own reader schemas, to which the critics could not draw attention by way of explaining their interpretations because schema theory came later. One of the main merits of her insights is her relation of schematically assisted interpreting to social and individual knowledge.

Another insight provided by schematic applications to literary studies is that schemas may be attributed not only to readers but also to characters in texts (Semino 2002). So far as readers' own schemas are concerned, however, Cook has demonstrated how in reading a text one might be reminded of other related texts: a poem critiquing First World War poets could be understood more richly and fully in terms of the poetry of Wilfred Owen, Rupert Brooke and others (Cook 1994: 167-8). Intertextuality, that is, could play a role in one's reading[4].

I shall now focus on Cook's demonstration of how a description of the production of an interpretation made by a reader might move from the words on the page to the activation of individual schemas. Cook analyses Blake's poem 'The Tyger' (Cook 1994: 214). He describes movement from a bottom-up to a top-down analysis. He proposes the triggering of schemas by reference to elements of the schemas, in lieu of a lexical item referring directly to them (1994: 221) e.g. 'hammer', 'furnace' and 'anvil' in the poem might evoke or activate a BLACKSMITH schema. Still less directly, the adjectives 'immortal', 'dread' and 'fearful' might evoke a GOD schema because they 'commonly collocate with God' (p.221). As with Rumelhart's car salesman story, explicit language items may trigger schemas that were different for different individuals. The BLACKSMITH schema activated in readers sharing Cook's interpretation of the poem would contain stored knowledge in the light of which the poem might be interpreted. Cook demonstrates how lexical items could activate reader schemas, assisting interpretations of the poem with recourse to the supplementary knowledge present in the schema. Presumably such schemas may also be evoked in comprehending and interpreting prose.

2.4.5 Large vs. small themes; general vs. partial themes

One way in which a large theme may be differentiated from a small theme is to see whether a given theme contributes to another or, conversely, is contributed to by it and / or by other themes. Considering a closely related question, Chatman proposes a test of central vs. minor themes by 'proof of redundancy' (1983: 174-5). If in a story a central theme can be established, and another theme established without which a central one can still exist, then the non-central theme could be deemed minor. Chatman exemplifies this by first arguing for a central theme in a Chekhov short story that people fail to communicate effectively with one another. This theme may be independent of the theme that people are growing older and feeling discontent with doing so: 'Tragic failures to communicate can exist without the concomitant of aging' (p.175). Chatman seems to perceive a central theme as the central theme of the story. The fact that this theme that people fail to communicate effectively with one another is not bound uniquely to the condition of being old; the fact that it could equally involve, say, a condition of being a young father faced with relationships to his child's problems (Chatman's example, p.175) renders the communication theme in the Chekhov tale the central one for Chatman, and the aging theme a minor one. I accept Chatman's idea that there may be a central theme in a story, which could be realised in conjunction with a variety of different alternative minor themes. To pursue Chatman's example, one way of realising the communication theme could, optionally, entail the minor theme that the difficulties in communication have a 'special poignancy that would be felt by an aging intellectual' (p.175). However, I shall be less concerned in the textual analyses of Chapters Four, Five and Six with identifying a so-called 'central theme' of the story

in Chatman's sense than with the question of whether one or more smaller themes (in Chatman's terms 'minor') actually contribute to a larger theme (in Chatman's terms 'central', but without the presumption that a text necessarily has one predominating theme). To take Chatman's examples again and recast them in different terms, I shall not commit myself to answering questions such as whether the communication theme in Chekhov's tale is the central theme, but shall address the question of whether themes contribute to, or are contributed to by, other themes. In referring to these aspects of theme, as I have indicated above in this section, I shall adopt the terms 'small(er)' and 'large(r)' themes.

It might also be asked how a theme particular to part of a text could be distinguished from a general one, prevalent throughout it. One way of addressing this question is to note a theme that has already been touched upon in the discussion of *A Farewell to Arms.* The rain motif, I argued, contributes to a theme that runs through the novel. This does not, of course, mean that rain is verbalised on each page of the novel. As argued above (see 1.4.3), because a chain of episodes seem to be associated with the notion of a sinister impersonal force that comes to be linked with ideas of death and tragedy in the text world, a pervasive, i.e. general theme may arise: perhaps this might be propositionalised as: 'the theme that the lives of Catherine Barkley and Henry are dogged by sinister misfortune and grief'. Such a theme, because it spans the narrative, exemplifies a general theme. If, then, a theme running through a text, though realised by whatever textually discontinuous units represent or illustrate it (see 1.5.2 for a discussion of textual units) is general, it follows that one that a reader does not find to span the entire text or the great majority of it will be particular to part of that text. There would be cases where a theme proposition was

established in one part of a text, without a reader being able to establish any textually subsequent thematic elements and hence links and generalisations (see 1.5.2) on the basis of which it may be perceived as a protracted theme.

2.5 Conclusion: schema theory, inferencing and themes

In this chapter I have explored the problem of how themes are possibly read, processed and distilled from the flow of text that has been read. The current state of research in psychological and computational studies hardly raises expectations that we are on the verge of a radical breakthrough on the issue of understanding theme processing (see 2.1). Nonetheless, particular consideration has been given in this chapter to important insights from cognitive psychology and associated disciplines on how, over and above the explicit verbal information available from the text, implicit meanings may be recovered during processing. This involved drawing on evidence from texts and from psycholinguistic studies. I focused principally on a range of important inferences made during reading (see 2.3) and on schema theory (see 2.4), which appears to underpin them. I argued that numerous inference types will be employed by a reader during the process of identifying theme, providing psycholinguistic evidence for the on-line operation of these inference types. I asserted that it is necessary to accept that we could never be clear about which kinds of inference might be involved at any one time in processing texts and that it is impossible to conceive of any kind of inference occurring independently of schemas. I indicated (see 2.4.4) how schema theory might be applied in an approach to the process of theme identification.

I proposed in 1.5.2 that a theme is extracted from a text as a consequence of a reader making links between or among textual units discontinuously distributed across it. The links would be made on the basis of similarity, contrast or implication. A generalisation could be made about these links in the form of a proposition that named a theme.

In order to trace the process of how a reader might arrive at such a theme proposition it would be necessary to provide as explicit an account as possible of how schemas might operate in readers' minds during the reading of each textual unit (see 1.5.2) involved in the theme. This is undertaken periodically in the text-analytical chapters of the thesis.

The earlier discussed example of the fog or mist motif from *Lord Jim* (see 1.4.3), however, may be reintroduced and embellished here to offer some brief initial elucidation of this last point. The mist leitmotif recurs across the text. With each occurrence a reader's schema (or possibly subschema) CLOUD or MIST may be activated. One important characteristic of what is commonly known encyclopedically (see 2.4.2) about fog or mist is that it may obscure objects. This schematic knowledge is requisite for comprehending the text, and subsequently for interpreting a theme in it. Presumably a reader is invited to draw a connection between the obscuring properties of mist or fog and a characteristic of Jim, to whom Conrad's narrator applies them. Without some stored knowledge of mist or cloud and their properties in the world, it would presumably be very difficult if not impossible for a reader adequately to interpret the leitmotif thematically. Such an explanation might account not only for the first occasion where mist is mentioned in specific relation to the character Jim, but also to subsequent occasions in the text. These textual units

would thus be linked on the grounds of 'similarity' (Rimmon-Kenan's criterion, see 1.5.2). They would share the idea – fog, cloudiness or physical obscurity – connecting it repeatedly with the narrator's perception of a character in the narrative. An important generalisation that seems appropriate to all the intra-textual occurrences of 'mist' or 'fog' might be expressed propositionally as a theme that 'Jim's character is impossible to apprehend in its totality'.

Today schema theory is well established, even though it is commonly considered that its heyday was in the 1970s. As well as its recent applications in interpreting literary and advertising texts (see 2.4.4) it has been applied considerably, for instance, in the field of education (Derry 1996; Schwartz, Ellsworth, Graham and Knight 1998). Schema theory faces significant challenges, including the prevailing charge made by Thorndyke and Yekovich that it is not scientifically testable. There also remains the possibility that a reader might not necessarily draw on structures stored in memory in processing text. It might be that all that is requisite for comprehension is for a reader to apprehend the propositional structures of the texts themselves, cf. for instance Kintsch's 1974 theory that 'the meaning of a text … can be captured by its underlying propositional content' and his proposal that 'the propositions underlying a passage can be concatenated into a structure in the mind of a reader … a textbase' (Sanford and Garrod 1981: 69). Nonetheless, it has been properly observed (1981: 69) that Kintsch's theory 'makes very little reference to the mechanics of on-line comprehension, being concerned almost solely with the expression of a text in terms of propositional structures'. It has also been seen, in the above discussion, that considerable cognitive psychological evidence appears to support schema theories. Some attention has been paid to theoretical refinements of

schema theory, e.g. in the work of Schank (1999). Further work on empirical evidence for schema theory may reinforce its credibility and develop understanding of it. The present study is supported by the above observations that schema theory has not been outmoded or discredited. On the contrary, it may provide a fuller account of a plausible textual reading than could be obtained by an appeal only to the explicit statements of the texts themselves.

While Chapter Three presents and develops arguments supporting the validity of a lexical approach to theme identification, Chapters Four, Five and Six particularly address the thematic role of the lexicon in two narrative texts. In these chapters, in order to offer a fuller treatment of how a reader might respond to the lexis of the texts, I shall provide accounts of how lexical items could activate a reader's schemas. A hypothetical account of schema activation by lexical triggers has been exemplified in the discussion of Cook's description of processing involved in Blake's 'The Tyger' (see 2.4.4). However, Cook does not relate description of the activation of a schema to its possible role in furthering the identification of a theme. It will also be necessary in a textual analysis to show how the activated schema may contribute to linking parts of a text toward a theme.

Endnotes

1. [p.65] 'One can conceive of a *creation* on condition that the created being recover itself, tear itself away from the creator in order to close in on itself immediately and assume its being: it is in this sense that a book exists as distinct from its author'.

2. [p.78] Capitalisation will be used as a standard graphic representation of schemas used in the literature.

3. [p.83] While Rumelhart's account of schema theory focuses on the idea of generic schematic knowledge stored in memory, psychologists often differentiate purely autobiographical or 'episodic' memory from semantic or generic memory (Semino 1997: 125). My earliest memory of my pram in an English garden is episodic, whereas my knowledge of how prams function is semantic or generic. I shall be principally concerned in this study with schemas proper (i.e. generic schemas).

4. [p.85] In the late 1960s, intertextuality was initially introduced in the field of French criticism by Julia Kristeva, drawing particularly on the work of Bakhtin, and 'his conception of the 'literary word' as an *intersection of textual surfaces* rather than a *point* (a fixed meaning), as a dialogue among several writings: that of the writer, the addressee (or the character) and the contemporary or earlier cultural context' (Kristeva 1986: 36). This thesis endorses the concept of an intertext as an aspect of an individual reader's schemas, and hence intertextual references may be made during the textual analyses in Chapters Five, Six and Seven to elaborate on a reader's possible interpretations.

Chapter Three
Lexical sets and the identification of themes

3.1 Introduction

3.1.1 Rationale for a lexical approach to identifying themes

If an approach to identifying themes in literary narratives is to start by examining lexical sets, it might be asked why a lexical approach has been chosen as an alternative, say, to a grammatical approach.

One distinction traditionally made in linguistics between lexis and grammar is between structure words, sometimes named function words, whose principal function is grammatical, including pronouns, articles, prepositions, auxiliary verbs and conjunctions, and content words, whose principal function is to bear particular informative content, including nouns, adjectives, verbs and adverbs (Harrison 1973: 30; Verdonk 1995: 11-12). Content words are often viewed by many speakers as 'constituting the lexicon proper of their language' (Verdonk 1995: 11; see also Aitchison 2003: 103; for psycholinguistic evidence that the 'lexicon proper' may be stored separately from function words pp. 109-112). This way of regarding lexis as a theoretical entity in its own right has academic parallels in semantic field theories, which emphasise the systematically structured nature of the lexicon of a language, e.g. the theories of Jolles, Ipsen and Porzig (Ohman 1953: 126; see also Lehrer 1974; Lyons 1968, 1977, 1995; Cruse 1986; for discussion of the psycholinguistic evidence supporting the idea that words are organised in semantic fields see Aitchison 2003: 84-101). These theories have been developed in theories of textual cohesion (Halliday and Hasan 1976; Halliday 1994; Hoey 1991). The development of lexicons also testifies to some extent to a growing body of belief in the independent status of

the notion of lexis as a set of conceptually related items (McArthur 1981; Kirkpatrick 1987).

All such development of attention to content words in Western linguistics is, historically considered, quite a recent phenomenon when compared with the long prestigious and persistent influence of grammars in Western education (Harris 1980: 77). In this sense, while it would be absurd to claim that lexical studies and applications have somehow superseded grammar, they have certainly redressed an imbalance in the history of Western linguistics and offered the prospect of being able to apprehend languages in terms of semantically related concepts or ideas. Arguably, the conceptual nature of lexicons enables one more readily than in the case of grammar to consider the treatment of ideas in texts and the question of whether themes can be identified. If lexis imparts the specific and particular linguistic facts while grammar imparts general ones, as linguists have said (Jespersen 1924: 32; Robins 1964: 63; Mitchell 1975: 108) and if themes are linked (albeit in propositional form; see 1.4.6) to specific concepts (love, fraud, treachery, revenge, opportunities or whatever) the lexicon may be of prior interest in thematic analyses.

In addition, languages can at times dispense with structure words, e.g. in written messages, newspaper headlines or note-making from lectures. This argues for a power of the lexicon to convey messages without recourse to structure words (the reverse seems unlikely) and hence to some extent for turning attention to lexis initially in thematic interpretation.

3.1.2 Chapter Objectives

The main aim of this chapter is to show how lexical sets are relevant to the process of identifying themes in the text we read. This will first involve clarification of key terms and notions used in the study that involve the lexicon: in particular, semantic fields, lexical sets, lexical patterns and lexical collocation. Halliday and Hasan's theory of cohesion (Halliday and Hasan 1976) presents an account of how texts are structured, including the structuring role of lexis in textual cohesion, and their theory or modified forms of it has been applied to the production of stylistic interpretations. For these reasons I review it here. I shall next provide an account of what is meant by an affective-stylistic approach to discourse interpretation, as this approach will be adopted in my textual analyses, and discuss the role of lexical sets in an affective-stylistic reading of literary texts. I shall extend the discussion by evaluating a range of studies that either implicitly or explicitly draw on certain lexicons in contributing to text themes.

In the light of this discussion a method will be proposed for pursuing textual themes. Preliminary to these statements on method, I provide criteria for identifying the two lexicons that are to be highlighted, i.e. colour and sound words.

3.2 Lexical patterns and an affective approach to identifying themes

3.2.1 Semantic fields, lexical cohesion, lexical sets, lexical patterns and lexical collocations

I shall conceive of semantic fields as Kittay (1987: 33-4) does in relating them to the notions of content domains and lexical sets:

> When a set of words, a *lexical set*, is applied to a domain unified by some content, a *content domain*, we have a semantic field. The semantic fields are comprised of terms which cover some specifiable conceptual ground and which bear certain relations of affinity and contrast to one another. Any experiential, phenomenal, or conceptual domain may be a content domain, for example, colour, fishing, electricity, etc. In other words, anything we may want to talk about, and which would require a set of related terms to talk about it, could serve as a content domain. The terms 'red', 'blue', 'green', 'yellow', etc. would be contrasts in the semantic field of colour. Terms such as 'fishing', 'fish', 'trout', 'fisherman' exhibit various contrasts and affinities within the semantic field of fishing. Examples of relations in a semantic field include synonymy: big, large; graded antonymy: hot, warm, cool, cold; hyponymy: bird, robin; cyclical series: summer, winter, autumn, spring; noncyclical series: birth, childhood, adolescence, etc.; ranks: general, colonel, sergeant, private.

There are said to be semantic fields in the structure of a language, and it is also said in the literature on cohesion and in literary stylistic studies, that there are lexical patterns in texts. Defining lexical patterns, Toolan (1993: 34) writes:

> The basis of what I am calling a lexical pattern (and what might alternatively be called lexical cohesion, as in Halliday and Hasan (1976), or aspects of the associative axis of language, as in Saussure (1983)), is simple: it is the judgement, supportable by empirical tests, that two or more words are linked in either some logical way, or on the basis of frequent co-occurrence (perhaps in an idiom).

Halliday and Hasan's 1976 book *Cohesion in English*, to which Toolan refers, of which lexical cohesion is an important feature, embraced the idea that the lexicon is a structured system, within a theory of textual formation. The lexicon is seen as one of five linguistic categories contributing to the 'texthood' or 'texture' of a text. Lexical cohesion consists in lexical semantic and collocational ties between or among lexical items in a text. Its theoretical components, shown in an adapted form below (1976: 338), have been modified variously since 1976 (e.g. Hasan 1984: 202; Halliday 1994: 330-334) but are still based on the idea that lexical occurrences in texts may contain a range of 'ties', or as Hoey (1991) terms them 'links', connecting

lexical items in texts via their sense relations and so helping to make a text what it is, i. e. a 'semantic unit' (Halliday and Hasan 1976: 2):

Table 3.1: categories of lexical cohesion in text (Halliday and Hasan 1976)

LEXICAL ITEM

1. Same item
2. Synonym or near synonym (incl. hyponym)
3. Superordinate
4. 'General item'
5. Collocation

Category 1 entails the recurrence of an identical lexical item in a text; e.g. 'mushroom' could link anaphorically[1] to a previous textual occurrence of the same word. Category 2 applies to words held to be more or less equivalent semantically; e.g. 'climb' and 'ascent' (synonymy) or else in a relationship where the sense of one lexical item includes that of another (hyponymy); e.g. the sense of 'dog' includes the sense of 'animal' (Lyons 1995: 125-6). Category 3 applies to words said to be related according to their level of generality within the same class, e.g. 'car' could refer back to 'Jaguar', where 'car' would be the superordinate (examples are from Halliday and Hasan 1976: 278, 274). At a still higher level of generality, category 4 would include word sense relations such as that between 'car' and 'thing'. Halliday and Hasan's classification appears rather unsystematic. Hyponymy is included in Category 2, yet superordination, simply the inverse of hyponymy, is separately listed under Category 3. The examples provided in these categories are of the same phenomenon: 'Jaguar' and 'car' are in the same relationship as 'dog' and 'animal'. In Category 4 too, 'car' and 'thing' stand in a relationship that is simply a more long distance type of

hyponymy. However, all four forms of lexical reiteration (pp. 277-82) contribute mechanically in the theory to text formation. The authors assert that they have nothing to do with literary stylistic applications and therefore by implication with themes (p. 328). Nonetheless, a survey of some of the literature (see 3.2 below) shows how lexical cohesion has been applied in various ways to theme identification.

Category 5 above, collocation, refers, as Toolan states, to frequency of co-occurrence as a basis for linking two or more words. In a study that proposes the lexical set to be a valid starting point for theming, it will also be relevant to investigate lexical collocations in a text because they extend a description of the lexical aspect of a text's style. An identification of lexical collocations (in this study, of colour and sound sets) will involve identifying the contiguous associations of a given lexical item. Wales (1989: 76) states as an example of collocation the Adjective + Noun pattern, e.g. 'saucy postcard'; and Anderson (1977: 179-81) in a study of lexical cohesion in *Emma* focuses on the Adjective + Noun Phrase as well as the Adverb + Adjective patterns of lexical collocations in the text. Wales (1989: 76) also notes that collocational associations 'occur over a larger span of text [than the Adjective + Noun pattern], such as clause and sentence, and even beyond'.

An account of the role of the lexicons of colour and sound will treat these two fields in terms of the specific members of the sets that occur textually. This involves a systematic consideration of the logical relationships or else the associative relationships that emerge (see 3.5 below) with a view to identifying how these relationships may contribute to themes.

3.2.2 Affective-stylistic approach

In a seminal paper entitled 'Literature in the reader: affective stylistics' (Fish 1980: 21-67; see also Fish 1972: 383-427) Fish gives three criteria for his affective-stylistic method. That method, firstly, 'refuses to answer or even ask the question, what this work is about'; secondly, it concentrates on 'the developing responses of the reader in relation to the words as they succeed one another in time' (elsewhere the author repeats this with slightly different wording, replacing his phrase 'in time' with the phrase 'on the page' (1980: 46): I find no essential difference between the two assertions); and thirdly, so far as the result of the analysis is concerned it 'will be a description of the structure of response'(1980: 42).

All three of these categories I take to hold, in an account of a reading of a literary text. Fish's refusal to address the business of 'what this work is about' apparently means that a text is not inherently or 'objectively' about anything except in terms of what it does to a reader. As he explains in the preface to *Self-Consuming Artifacts*, the question 'what is happening?' (i.e. mentally, as the reading experience is undergone) is more pertinent than the question 'what is this work about?' (1972: xi-xii). I accept the validity of this distinction: I take Fish's point to be that an account of how a text affects an individual reader actually is an account of its meaning, neither more nor less. This view seems consistent with his statement that (a sentence in) a text 'is no longer an object, a thing-in-itself', but an *event*, something that *happens* to, and with the participation of, the reader' (1980: 25, author's italics). The act of interpretation, therefore, as the second category makes clear, is identical with 'the developing responses' of the reader to the text, couched in terms of how the reading process is experienced in time; this view in turn is consistent with the

author's declaration in a paper published seven years after 'Literature in the reader' that 'the act of description is itself interpretive and that therefore at no point is the stylistician even within hailing distance of a fact that has been independently specified' (p. 246). It seems that this rendering of a temporally ordered experience of a textual processing, Fish's second category, is plainly marked off from the third category by the notion of a final product, a completed description of the processing. The author presumably presents his second and third categories in this way to establish a difference between a commonly received view of literary interpretation *post hoc*, i.e. after the text has been read. Brown and Yule's concept of 'discourse-as-process' rather than 'text-as-product' (see 2.2.1) effectively endorses Fish's rejection of such *post hoc* interpretation.

Further to clarifying what is to be understood as 'legitimate' in affective response is that it not only includes '"tears, prickles" and "other psychological symptoms" but all the precise mental operations involved in reading, including the formulation of complete thoughts, the performing (and regretting) of acts of judgement, the following and making of logical sequences' (Fish 1980: 42-3). Instead of the term 'regretting' here, I prefer the term 'revision': it seems to incorporate the activity of change or modification that Fish implies. An analysis of a fragment from Virginia Woolf's short story 'Together and Apart' (Miall 1995: 277-8) offers what is effectively an account of affective-stylistic processing that incorporates both feeling and 'precise mental operations':

> Mrs Dalloway introduced them, saying you will like him. The conversation began some minutes before anything was said, for both Mr Serle and Miss Anning looked at the sky and in both of their minds the sky went on pouring its meaning though very differently ...

Miall finds that the first sentence involves a social gathering: an inference about Mrs Dalloway's goals, presumably from Miall's schema for SOCIAL GATHERINGS, where INTRODUCTIONS and LEAVETAKINGS are likely sub-schemas. In the second sentence the initial phrase 'The conversation began' invites a reader to anticipate that the characters will start to converse, a reader's act of judgement in Fish's terms, 'but then thwarts [this anticipation] by stating that nothing was said' (p.277). This would constitute a revision of that act of judgement. At this point a reader might predict, particularly in view of Mrs Dalloway's injunction that Miss Anning 'will like him', some form of sympathy. According to Miall, this apparently outdoor meeting might evoke romantic associations, with the first reference to 'the sky' (p.278). But the second reference to 'the sky' with its ultimate phrase 'though very differently', could be taken to undermine this (p.278) – a second example of a reader's judgement being made and revised, as Fish proposes. Miall's analysis exemplifies well what may be involved in Fish's account of affective-stylistic processing: both the identification of feeling (potentially, at least, between the characters Mr Serle and Miss Anning), and in a reader, perhaps, regret that communication does not seem to occur, one of Fish's 'psychological symptoms' (Fish 1980: 43, discussed above in this section) and the effort to describe a reader's mental processing as part of her response. Miall's example notes the function of the sky as potentially romantic in its connotations, then the debunking of those connotations. The single repetition of a lexical item helps to achieve that reading. The first occurrence of the item is held to evoke romantic associations (possibly sunsets); the second, as a result of 'very differently', suggests that the characters did not share the 'meaning' that was poured on them. The analysis demonstrates an

important place for lexical patterns in an affective processing of text, achieved in stylistic repetition of the phrase 'the sky … the sky'. The first lexical association gives way, partly as a result of the explicit statement 'very differently', to its rejection.

Another study that illustrates an important role for lexical sets in an affective reading is Fish's discussion of a passage from Sir Thomas Browne, given below (Fish 1980: 23):

> That Judas perished by hanging himself, there is no certainty in Scripture: though in one place it seems to affirm it, and by a doubtful word hath given occasion to translate it; yet in another place, in a more punctual description, it maketh it improbable, and seems to overthrow it.

Fish contends that 'the strategy or action here is one of progressive decertainizing', in which 'the reader' apprehends the first clause and 'commits himself to its assertion' (p.23), thus preparing himself for such a completion as '*is* (an example for us all)' (p.24, author's italic). Such an anticipation proves ill-founded when the following phrase 'there is no …' is read, and the reader expects the word 'doubt' to occur, but its antonym, 'certainty', appears. In this reading a crucial role for the lexical set is illustrated: instead of an expected lexical item, its opposite occurs, disconcerting the reader, who then seeks for a clear stance to be taken on the issue of Judas. Fish shows that much of the communicative effect of the passage may come through Browne's use of two 'vocabularies' first to build, then to disappoint, then to rebuild a reader's attempt to reach certainty about the issue of Judas's suicide (p.24):

> There are two vocabularies in the sentence: one holds out the promise of a clarification – "place," "affirm," "place," "punctual," "overthrow" – while the other continually defaults on that promise – ''Though," "doubtful," "yet," "improbable," "seems."

The 'decertainizing' comes about, then, partly via a shuttling of the reader between doubt and certainty by the use of lexical oppositions. Fish examines a sentence by Pater in much the same way (pp.33-4). The process is one in which the reader in the first half of the sentence 'finds himself inhabiting … a "world" of fixed and "solid" objects'; in the second half of the sentence his experience of that world 'is unbuilt' through encountering lexical items opposite in meaning, i.e. '"impressions" … "unstable," "flickering," "inconsistent"' (p.34); these words 'accentuate [that world's] *in*stability' (p.34, author's italic). An affective-stylistic response in this case would be sensitive to the sequenced arrangements of semantically opposed lexical sets.

Fish's technique might be criticised for focusing unduly on the local, short term responses of a reader. It will be necessary to examine themes across considerably longer sections of text than those presented above. However, such a critique would not invalidate the overall spirit of his attention to both the cognitive and the affective aspects of interpretive response. A thematic analysis could incorporate his insights into the temporal processing of a text into a discussion that dealt with textual units that spanned greater areas of text than those in Fish's examples.

The role of lexical sets in an affective-stylistic reading, then, centrally involves accounting for what those sets do to a reader affectively, i.e. an account of both emotive response and of the mental processing involved as a reader proceeds through the text.

Further to the effect of lexical repetition in affective analyses, Verdonk has pointed to a somewhat different effect in the multiple repetitions of simple words

such as that of 'fog' at the beginning of *Bleak House* or Hill's imitative treatment of Dickens's style in that novel in multiple repetitions of 'rain' in her novel *The Mist in The Mirror* (Verdonk 1995: 15-19). The ubiquity of the particular element is suggested by constant repetition, and the experience of this effect is a form of affective experience.

Bosky (1996), in the general spirit of Fish's brand of affective-stylistics, describes ways in which the prose style of Charles Williams's novels might affect readers. She draws attention to the affective role of lexis in respect of its operation within what one critic, Weathers, describes as '"the rhetoric of certitude": simple and emphatic diction; "elaborate use of exact word repetition"; and use of "balanced" parallel structures, especially pairing' (Weathers, cited in Bosky p.65), with reference to the following excerpt describing the 'geometry of the supernatural City' from *All Hallows' Eve* (p.65):

> Each desired to breach the City; and either breach opened – directly and only – upon the other. Love to love, death to death, breach to breach; that was the ordering of the City, and its nature. It throve between Lester and Betty, between Richard and Jonathan, between Simon and Evelyn; that was its choice. How it throve was theirs.

Though the passage is difficult to interpret, an affective response might involve the stylistic features mentioned. The feeling, rather than an overtly understood explanation, that the supernatural city attracts and unites 'characters with similar goals and natures' (p.65) is conveyed partly through a response to the lexical patterning. A 'feeling of order' (p.65) might be inferred from the accumulation of lexical choices and phrases that contribute to the idea of a carefully constructed 'shape': the initial main clause conveys the desire 'to breach the City'; this notion of breaching is immediately succeeded by a coordinating clause, 'and either breach

opened – directly and only – upon the other'. This clause may portray the 'breaches' as being in a reciprocal relation (of some unspecified kind) to one another. The subsequent sentence would seem to develop this feeling of order proposed about the supernatural city. It involves the lexically paired items 'Love to love, death to death, breach to breach'. Each pair has dramatic and serious connotations. The final pairing, 'breach to breach', re-evokes the notion of breaching introduced in the first sentence through lexical repetition. It may re-establish the sense in which breaching is – somehow and inexplicitly – part of an inevitable reciprocal patterning or shaping, of an order of 'high seriousness' connoted also by the previous two lexical pairs. Following the semi-colon after the fourth nominal use of 'breach', the anaphoric 'that' and its clause provides an assertion about the concepts expressed in the preceding three lexical pairs ('Love to love, death to death, breach to breach') that summarises emphatically by generalisation: 'that was the ordering of the City, and its nature'. Whatever the significance of 'love' 'death' and 'breach' may be, then, the stylistic devices of the passage apparently invest them with an urgent, humanistic quality. The City seems ordered and also positively lively ('throve'). The effect of order and reciprocity in the paired phrases mentioned seems to be taken further in the parallel structures involving human agents. The use of first names in each case (Lester and Betty … Richard and Jonathan … Simon and Evelyn) may suggest a familiar or close relationship between each person named, a Christian connotation of the brotherhood of men, a sense of which may be augmented for a reader who notes the cumulative effects of these paired names.

Such a passage as the Charles Williams passage just considered points to a strong involvement of lexical sets as an important means of interpretation in contexts

of use where meaning may be difficult to establish due to textual inexplicitness. Clearly, the lexical level of language cannot stand alone and absolutely independent in a textual reading. Other factors, such as the literary devices just mentioned, will normally be operative: e.g. simple repetition across sentence boundaries, lexical pairings, parallelism.

This section has examined key factors involved in an affective-stylistic approach to interpretation, attempting to pinpoint how lexical sets may be relevant to such an approach. It was said that an affective approach essentially involves what a text does to a reader as distinct from what it 'is about' in some absolute, objective sense. An affective-stylistic reading involves an account of the temporal experience of the text by a reader; and the approach will require a description of the structure of the response involved. It was also said that the approach involves two central perspectives, i.e. an account both of emotive response and of the mental processes that a reader engages in when reading the text.

It was also found that the lexicon could be importantly involved in such a description. The textual analyses by Fish, Miall and Bosky explored how a reader might be affected by the stylistic arrangement of semantically opposed groupings of lexical items (in texts by Sir Thomas Browne and Walter Pater); how a single repetition of a lexical item could forcefully undermine a reader's initial associations on reading it (Virginia Woolf); and how with texts that were difficult to interpret (e.g. by Charles Williams) a reader might have recourse to interpreting stylistic devices such as lexical parallelism, including pairing, as well as simple lexical repetition.

Having briefly surveyed some implications for the important role of the lexicon in an affective-stylistic approach, I shall now further consider, specifically in

relation to themes, some important relationships between lexical sets and themes in the literature.

3.3 Studies linking lexical set theories with theming: a critical review

In the previous section I endeavoured to pinpoint the characteristics of an affective-stylistic reading and show how lexical sets could be involved in it. In this section, I shall extend the discussion of lexical sets and their thematic roles from a different but related perspective, reviewing studies that have not declared themselves explicitly to be affective, but in which nonetheless, in a broad sense, links between lexical sets and themes either have been or could be advanced. I shall begin by considering studies that seem to have a limited application to the assumed lexis-theme nexus and progress to studies that seem to highlight the steps by which attention to lexis could move toward theme recognition.

Content analysis has focused particularly on lexical patterning through literary texts and its possible thematic significance. Martindale and West (2002) exemplify how content analysts pursue themes quantitatively, aiming to establish significant recurrent patterns of lexical content both intra-textually and inter-textually (see also Hogenraad 2002). Their traditionally based hermeneutic perspective focuses on anagogic meanings of texts. Using computational means ideally, they propose, the critic should 'group together words, phrases or sentences and look for more abstract themes …' and then '… patterns or trends in whatever themes he is examining' (p.377). Put like this, this idea of theme recognition seems consistent with Prince's view that '[a]ny syntagm whatever – a word, a clause, a sentence, a chapter or any one of the features and relations they exhibit' (Prince 1995: 130)

could articulate a theme (see 1.5.2). However, it is mainly the way in which Martindale and West pursue their aims that reveal limitations in their approach.

The authors outline the concepts of Campbell and Jung that identify the 'monomyth' or 'night journey' that they find 'probably the most common plot in myth and literature' (p.378). They attempt to determine whether certain narratives are night journeys. Night journeys '[symbolise] descent into the unconscious, alteration in state of consciousness, or regression to archaic modes of thought. On the psychological level … the theme of the journey to hell and back hypothetically symbolises a regression from the conceptual (abstract, analytic, reality-oriented) thought of waking consciousness to primordial (concrete, free-associative, autistic) thought, obtaining insights at that level, and then a return to conceptual thought' (pp.378-9). Armed with these psychoanalytic premises, the authors predict that 'words indicating primordial language would first increase then decrease in the narrative'. Using a special dictionary designed to measure primordial content and conceptual thought (p.381, Table 1) they target theme by dividing a narrative into sequenced parts and counting the number of words 'with connotations of primordial thought, evaluation, and activity in each part' (p.379). Their reasons for measuring words with the last two types of connotation are that they are testing the 'primordial' hypothesis against two other hypotheses concerning what the texts are about. They report results that appear to confirm their hypotheses for night journeys: 'narratives for which we have found statistically significant inverted U-trends in primordial content' include Book 6 of Virgil's *Aeneid* and Poe's story 'The Cask of Amontillado' (p.387, Figure 1), concluding that their method 'allows one to infer the theme of a narrative from trends in content' (p.393).

One major strength of the study, if Martindale and West's criteria for associating their vocabularies into sets are granted, is its demonstration of how literary texts can be reliably analysed in terms of a general trend in conceptual content: night narratives do indeed apparently show an initial rise and subsequent fall in the number of lexical occurrences within the semantic fields of primordial language. Content analysis also provides a valuable corrective to the predominantly theoretical thematic conjectures of Rimmon-Kenan 1995 (see 1.5.2) concerning areas of text that might be linked and generalised about, yet without any recourse whatsoever to the actual language of a text. Yet beyond the general and inter-textually generalisable indication of such content trends as Martindale and West offer, it is hard to see how such analyses elucidate themes in individual texts. A consideration of the lexical lists provided in the study shows that the authors disregard most linguistic elements except for the predominantly lexical content words used to measure trends in content. Syntagmatic 'reading' of a text, if reading it is, appears to consist in following the course of all and only those sets. Content analysis in such terms might pinpoint only the most general concepts in a text and their patterns. It might indicate that, for instance, the text is less 'about' primordial thought at one point and more about conceptual thought. However, this kind of information takes no account of specific literary devices or other units – motifs, topoi, clauses, metaphors etc. and their arrangements – that might represent, exemplify or otherwise contribute to textual themes. It also seems that no actors are identified: it may be useful to know, for instance, whose conceptual thought is involved in the narrative. In Martindale and West's lists of content words the individual lexical item

is dislocated from its specific context. On the other hand, theme patterns may draw both upon text-specific lexical sets and their cumulative effects.

By contrast, Tammi provides a compelling illustration of the thematic effects of a motif built upon the semantic field of the body in Nabokov's 'A Nursery Tale'. Berlin streets are ridiculously presented as seen by the youthful hero 'largely in terms of female anatomy – as a showcase of "silk hosed calves"..."nice legs"... "elegant legs" ... "magnificent legs, naked nearly up to the groin" (1985: 72). This perception is said to be 'motivated by the youthful hero's erotic fantasies' (p.72). Thus a reader, identifying a single focaliser for all these occurrences, might establish a thematic proposition that the hero projects his sexual fantasies (perhaps obsessively, because repeatedly) onto the city environment. The place of lexical sets here in theme forming is partly in the perceptible links that are offered through the semantic relationships among the items in the phrases; partly meronymic: 'legs' 'calves'; partly hyponymic: 'body' being the superordinate term subsuming 'legs' and 'groin'; partly identity: 'legs'... 'legs'; and partly by consideration of the lexical collocations involved and their connotations of sexuality. This analysis is not exhaustive. But it demonstrates the importance of the syntagmatic relationships that support the possibly thematic role of lexical sets in an individual text.

One of the major limitations, then, of studies such as Martindale and West (2002) is their failure to address the syntagmatic aspect of the process of reading a given text, even though they rightly acknowledge the importance of the lexical set in identifying areas of meaning.

Some studies have applied Halliday and Hasan's 1976 theory of cohesion to individual literary textual studies. Anderson (1977) investigates lexical cohesion in

Jane Austen's *Emma*, aiming to 'use the concepts of "reiteration" and "collocation" to investigate lexical cohesion as a semantic component of style in Emma' (p.13). She draws up tables showing the number and distribution of lexical and lexical collocational occurrences (Andersen 1977: 158-187) in the text. She concludes that 'The identification of reiterative and collocational patterns in the novel has indeed provided insight into thematic interpretation ...' (p.146); and of her own Chapter 3 Anderson asserts that discussion 'will necessarily involve major themes or interpretations of Emma' (p.18). However, Anderson does not centrally deal with the notion of a theme. In Chapter 3 she focuses on a very frequent literary interpretation of *Emma* as being 'about the basic problem of unreality and reality, delusion and truth' (p.31). This is said to be a 'general theme' contributing to the work's cohesion. Principally, Anderson seems concerned to employ lexical and collocative cohesion to demonstrate how *Emma* becomes a text through Halliday and Hasan's theory, i.e. a vindication of the Hallidayan theory that cohesive devices contribute to the texthood of a text, rather than using the theory as a means to recover themes. For instance, in the case of the purported theme of reality and delusion she identifies a considerable number of words related to the field of imagination and notes areas where such words collocate with semantically related words such as 'scheme' (used in a particular sense). But rather than following up these potentially thematically relevant data she terminates the discussion of these words, simply noting that another writer 'has paraphrased almost every occurrence of imagination' (p.31). Unlike other studies shortly to be examined in this section, Anderson, despite rightly identifying the lexical occurrences through the text, does not really explore the sets of items she identifies. Yet in a very general sense, her comments that the semantic field of

imagination, for instance, do have a bearing on the theme of reality and delusion, provide a starting point for textual thematic analysis. The field has been drawn up. Yet she does not explore the uses of an item and / or its collocates intra-textually, in pursuit of themes in any form resembling the notion of linked lexical instances in textual units outlined in 1.5.2.

Other studies consider themes in similarly non-specific ways. They do not define 'theme', but adduce the term in a discussion of literary meanings. Chisholm (1989), interpreting an essay by Thoreau, uses lexical cohesion as a framework from which to explore what he calls 'themes' and applying the term 'interseme' to 'a lexical set that articulates a theme' (1989: 39; original has author's italics). Thus he adduces Halliday and Hasan in holding that lexical patterning in text produces a coherent unity from a series of semantically related lexical items (p.45). He finds four 'intersemes' in Thoreau's text, categorising them under the headings 'witness', 'battle', 'participant' and 'woods' and presenting them in columns of lexical sets (p.42). Despite some items in these columns not obviously being identical with those of Halliday and Hasan's 1976 notion of lexical cohesion, the thrust of his study owes much to their ideas. Indeed, Chisholm acknowledges those ideas in quoting them (1989: 45). Unfortunately, he never quite clarifies the role of these 'intersemes' in the text and its other themes as a whole. His study is another case where the discussion of the lexicon and its role in thematic studies is touched on without being addressed at length.

Berlin (1989) offers an account of how lexical cohesion could contribute to textual themes, but he does not concentrate extensively on a definition of, or specifically identify themes. He starts from Halliday and Hasan's 1976 conception of

cohesion as a property of texts, aiming 'beyond cohesion per se' toward 'the ways in which it may be brought to bear on interpretation' (p.30). Limiting discussion mainly to that aspect of lexical cohesion concerning category 1 in Halliday and Hasan's table (see Table 3.1 above) i.e. 'the recurrence of the same lexical item in all its forms', e.g. 'eat', 'eats', 'eating' (p.30), Berlin analyses part of Isaiah 40: 26-31, showing how 'two sets of key words … "power / strength", and … "weary / faint" not only emphasise some of the text's main ideas but also 'serve to link the parts of the discourse into a meaningful whole' (p.33). Isaiah links the two principle topics of his discourse – God and the people of Israel – by applying these pairs of repeated items to different referents in the text, thereby making 'certain qualities pass from one [God] to the other [people]' and creating 'a bridge between the idea of God as creator and God as giver of strength to the weary' (p.35, my parentheses). To trace the steps by which Berlin moves from lexical cohesion to theme, a term he does not use in his article, I shall briefly detail the analysis of these verses reproduced in translation below (p.33, author's italics):

26. Lift up your eyes heavenward,
And see who created these.
He sends out by number their host;
He calls them all by name.
By virtue of his vast *power* and mighty *strength*,
Not one is missing.

27. Why do you say, Jacob;
Declare, Israel,
"My way is hidden from YHWH;

And from my God my cause passes (unnoticed)."

28. Don't you know;
Haven't you heard,
The eternal God is YHWH,
The creator of the ends of the earth.
He does not become *weary* or *faint*,
There is no fathoming his wisdom.

29. He gives to the *weary strength*;
And to the *power*less he grants much vigor.

30. Youths may become *weary* and *faint*;
And young men indeed may stumble.

31. But those who hope in YHWH will renew their *strength*,
They will grow wings like eagles,
They will run and not become *faint*,
They will walk and not become *weary*.

First, in verse 26 God is declared to have vast *power* and mighty *strength*; second, he is also said in verse 28 not to 'become *weary* and *faint*'. Third, by reiteration of these two pairs of lexical items from the surface text, the transition is next made through the statement in verse 29 'He gives to the *weary strength*; / And to the *powerless* he grants much vigor' to the idea of God's extension of his own qualities to the people of Israel, and, as stated above, linking and emphasising at this point the notions of God the creator and of strength-giver to the weary and powerless. The reiterated lexical items *strength* and *power* underscore the notion of God investing power in his own people. The use of the term *powerless* as a noun meaning 'those people who have no power' reinforces the idea of God's own power by

contrast with them. Fourthly, in verse 30, the idea of youths, by nature 'those with the most endurance' (p.35), becoming weary and faint is contrasted with that of human believers in God in verse 31 who will 'run and not become faint' and 'walk and not become weary'. So by developing 'the key words' of each pair through the excerpt, Isaiah invites an interpretation that operates partly but importantly through the lexically cohesive links or ties in their different contexts of use, here by applying them to the two different referents mentioned, effectively to articulate a theme (not expressed as such by Berlin) that God invests his own power and strength in the believers among the people of Israel.

It is important to realise that Berlin's study moves away from Halliday and Hasan's original idea of the cohesive effects of lexical items in a text, i.e. the purely text-forming properties of lexis, to show them in interpretive use with possible thematic outcomes in a text. Berlin shows how more is involved in the notion of lexical cohesion than simply effecting one aspect of a text's cohesion. He demonstrates how textual relations as well as lexical relations could contribute to interpreting textual themes. His discussion bears directly on the question of how lexical sets are relevant to the purpose of identifying themes. It puts forward an argument in favour of systematically examining lexical cohesion to identify possible literary uses to which lexical cohesion might be put – here, the linking of two discontinuous textual areas (verse 27 and most of verse 28 are not directly involved in the theme) by declarative statements, linking these thematic elements (see 1.5.2) into a theme proposition. It will soon be seen that Berlin is not alone in offering a rationale for this attention to lexical cohesion as a promising starting point for recovering themes in texts, when I discuss a study by Toolan (1990) below.

Cummings and Simmons (1983) examine lexis as a linguistic level and its communicative effects in certain literary texts. I shall restrict myself to considering their commentary on Dylan Thomas's poem 'Fern Hill' because of space constraints and because they provide a clear example of how lexical sets could contribute to literary themes. The authors identify a number of lexical sets in 'Fern Hill', mainly classified, as Carter (1987: 102) says, under 'the 'themes' of *the farm* and *nature* with subsets and thus subsidiary themes of *nobility*, *religion*, *happiness*, *colour* and *water*'. Carter reproduces the third stanza and exemplifies the method of Cummings and Simmons thus (p.102):

> All the sun long it was running, it was lovely, the hay
> Fields high as the house, the tunes from the chimneys, it was air
> And playing, lovely and watery
> And fire green as grass.
> And nightly under the simple stars
> As I rode to sleep the owls were bearing the farm away,
> All the moon long I heard, blessed among stables, the nightjars
> Flying with the ricks, and the horses
> Flashing into the dark.

The Farm	*Nature*	*Religion*
stables	sun	blessed
ricks	moon	
fields	stars	
farm	air	
hay	nightly	

Carter has a number of grounds for critiquing Cummings and Simmons's approach that stand to be examined. He finds that such lexical set analysis is limited because 'it is difficult appropriately to demarcate a number of items'; so that, for instance, 'owls' and 'horses' do not clearly belong to the 'nature' set or the 'farm' set but might be grouped under a subset such as 'animals' (p.103). This seems uncontroversial, but poses only a pseudo-problem for analysing lexical sets. If a reader focuses on the animals in the poem he might acquire the sense that the world

of the text is populated with animals (mostly part of nature or the farm) in contexts of use the majority of which serve to portray an aspect of his happiness: thus the phrase 'the calves / Sang to my horn' (see Cummings and Simmons 1983: 184) could convey the idea that the boy huntsman speaker was in accord with the animals. The following clause 'the foxes on the hills barked clear and cold' (p.184) might convey the sensuous joy of experiencing animal sounds. 'As I rode to sleep the owls were bearing the farm away' (p.184) could imply, through a common collocation of 'rode' with horses, the idea that the speaker 'rode to sleep' on horseback, as a child such as the young speaker might fantasise, i.e. the love of experiencing animals again. The main clause with 'owls' may suggest that the owls governed the child's night-time world in a gentle, controlling manner, conveyed by the choice of 'bearing' (as opposed say, to 'stealing' or 'flying away with'). At a more sinister level, owls conventionally connote death. The clause may presage the final stanza where the no longer young speaker is taken 'Up to the swallow-thronged loft by the shadow of my hand' (p.185). Given the apparent connotations of death in the phrase 'the shadow of my hand' and the observation that the agent that leads the speaker is time personified, to focus on the animal lexical-set is to read it as an account of a young life enriched by animals but in which animals subtly adumbrate his regret at the loss of his childhood joys. The point here is that concern about demarcating sets in some absolute way seems thematically irrelevant. There will be room for readings that accommodate a perspective from which the analyst is inclined to focus on animals, on the farm, on nature, or on all of these. To suggest that if 'some words can be assigned to more than one category', it is hard to see 'by what means … relative degrees of 'belonging' [of lexical items to sets] [can] be assessed' (Carter 1987: 103)

is an added pseudo-problem. Carter does not clarify his notion of relative degrees of belonging of items to particular sets. This notion would need to be credible in itself before a categorisation of items into sets were undertaken. It is difficult to see the interpretive advantages that might be gained, even if one could ascertain that an item such as 'hay' or 'fields' belonged more to the 'farm' set than to the 'nature' set, without exploring the use of these terms in an account of the poem as read in time (i.e. as Fish, for instance, might read them; see 3.2.2). Carter rightly finds, as do Cummings and Simmons, that lexical-set analysis is only a preliminary procedure for analysis. But it should be said that to group and label sets as the authors do may itself be at once subjective and systematic. It may be systematic because it embraces the logical semantic and collocational relationships of semantic field theory (e.g. 'sun', 'moon', etc. could demonstrably belong to a set labelled 'Nature'). It may be subjective because as Wittgenstein perceived in the *Philosophical Investigations* (Wittgenstein 1967: 8e): '... how we group words into kinds will depend on the aim of the classification, - and on our own inclination'. The subjective element which the philosopher upholds in the afterthought here deserves a special emphasis sometimes not accorded to the reading of texts. Personal inclinations may no less legitimately select a perspective from which Nature is prioritised in a reading of 'Fern Hill' (or any other literary text) than a perspective from which Time or Animals is prioritised.

In Thomas's poem one might read the colour lexicon as participating in developing a sense of a broad transition from the wonder and joys of youth or childhood to the shock of realising that childhood cannot be recovered. The authors draw attention to this progression by contrasting the four occasions where 'green' and 'golden' are associated and the collocation in the final stanza of 'green' with

'dying'. The authors discussion is somewhat vague, but consideration of the effects of the following sequenced phrases will perhaps clarify their point: 'happy as the grass was green'...'Golden in the heydays of his eyes' (stanza 1); 'green and carefree' ... 'Golden in the mercy of his means' ... 'green and golden I was huntsman and herdsman' (stanza 2); 'Before the children green and golden / Follow him out of grace' (stanza 5); 'Time held me green and dying' (stanza 6).

Positive associations probably arise from the first five phrases quoted. These all link 'green' to 'golden' through mutual reference to the speaker: the boy was 'happy' and Time let him 'hail and climb / Golden in the heydays of his eyes' just as Time permitted him to 'play and be / Golden in the mercy of his means'; 'green' seems richly connotative, perhaps conveying at once innocence, i.e. inexperience, naivety, and freshness and health (Bennett 1988: 77). 'Golden' also often positively connotes high value either in terms of beauty or through economic association (Bennett 1988: 76), and consideration of this positive association in combination with the positive associations of both 'heydays' and with 'mercy' in each adjective phrase points up the theme that the boy' s life was happy. The subsequent occurrence of the collocation 'green and dying' at the conclusion of the poem may shock a reader who has come, as the authors say, to associate 'green' and 'golden' in the world of the text with the revered, treasured experiences of youth because of the ambivalence that now might surround response to 'green' given the final context of use: it could be taken to imply that though the speaker was dying he was still young at heart; or that he was green in the sense in which sickness is associated with greenness, as in the expression 'green in the face'; or indeed with all or any of these meanings simultaneously. The latest collocation clearly contrasts with the earlier

occasions of 'green' (and 'golden'), with the possible effect that these thematic elements contribute to a theme that the speaker naively believed that he would always experience life in youthful joyful terms.

As with Berlin (1989) and other studies treated below, such an analysis strongly suggests that lexical collocations (see 3.2.1) may have an important role to play in contributing to themes. Cummings and Simmons's study also indicates how the connotations of lexical items and phrases could also contribute to themes. A study of D.H. Lawrence's short story 'Odour of Chrysanthemums' treats lexical collocations more pronouncedly and explicitly than do Cummings and Simmons, and supports a case for examining associative as distinct from the purely denotative aspects of lexical meaning (see for instance Leech 1981: 9-23). The first phase of the text mainly introduces 'a sense of the environment as a psychic shadow-partner to the human world' (Nash 1982: 110). Lawrence persistently uses adjectival modifiers to depict the environment of the miners: '*the ribbed level* [of railway sidings]'... '*a large bony vine*'... '*ragged cabbages*' and, echoing the story title, '*dishevelled pink chrysanthemums*' (1982: 110, author's italics). Nash finds 'a shadowy anthropomorphism' in these constructions (p.110): 'ribbed' and 'bony' suggest a skeleton, 'ragged' suggests poor clothing and 'dishevelled' suggests 'neglected appearance' (p.110). Nash consequently finds that 'the environment lives a depressed and impoverished existence, like its occupants' (p.110), a statement that could constitute a theme proposition, based as it is on a linkage, as Nash implies, among discontinuous textual elements through a perceived similarity in content (see 1.5.2). It is important to note Nash's view of the 'shadowing' effect of the environment. It well exemplifies a smaller theme contributing to a larger theme (see 2.4.5). If, as

Nash proposes, humans, the miners and their families and lives, are central to the story (human concerns presumably are), that discourse which concerns their activities and physical appearances in the text may provide the source of the larger theme. For example, the clause 'Miners, single, trailing and in groups, passed like shadows diverging home' (p.101) portrays the depressed, impoverished existence of the miners partly through the simile 'like shadows', i.e. the negative connotations conveyed by the term 'shadows' on this occasion: the bodies are not seen as real bodies but compared to reduced forms without real substance. Similarly, the woman of the story is depicted as the victim of a depressed environment: 'Her face was calm and set, her mouth was closed with disillusionment' (p.102). The smaller theme that the environment is as jaded and impoverished as the people of the story seems to contribute to the larger theme that the characters are hard pressed and subdued. The smaller theme is identifiable partly, first, through examination of the lexical collocations of items belonging to the semantic field of plant life or vegetation: 'vine', 'primroses', 'cabbages', 'apple-trees', 'chrysanthemums'; second, considering the negative connotations of each of their collocates (e.g. through the pre-modifying adjectives in the expressions 'large bony vine' and 'ragged cabbages') and perceiving these individual elements as linked by the generalisation that they depict a depressed inanimate environment; third, noting a similarity between the world of the actors in the story and their environment, i.e. both are jaded, reduced, impoverished.

Nash's study strongly suggests that lexical sets, the collocates of their members and the connotations in lexical choices may importantly promote a theme. Analytical recovery of themes might therefore focus on lexical collocations or

connotations, as well as on the kind of simple lexical repetition noted above in Berlin's study.

The role of the motif in theme promotion was introduced in 1.4.3. The motif or leitmotif would appear to be commonly expressed lexically, based around a single lexical item or one of its lexematic variants. One study that usefully brings together the notions of lexis, motif and theme examines 'the 'breathing' motif' (Toolan 1990: 191) in Faulkner's 'Pantaloon in Black'. The author finds that motifs are 'much more immediately relatable to the surface text' (1990: 192) than many abstract thematic interpretations of *Go Down Moses*. Readers of Faulkner's novel have experienced difficulty in perceiving unity in these stories such that they can indeed be seen as a novel (Thornton 1975: 73), but Toolan proposes that one major means of such unity comes via the motif, that 'the careful analysis of the deployment of single foregrounded lexical items (and semantically related words) demonstrates an underlying integrative purpose in the narrative of 'Pantaloon in Black'[2] (one of the stories comprising the novel) and the novel as a whole. While I have doubts concerning the credibility of the notion of foregrounding, these doubts do not detract from a largely positive reading of Toolan's analysis of the Faulknerian motif. Toolan says of Faulkner's motifs (1990: 192-3):

> They are a major means of effecting Faulkner's narratorial strategies at the lexical level, often comprising brief and idiosyncratic descriptive phrases dispersed through the text. Such brief phrases are distinctive enough for the reader to register, consciously or unconsciously, the similarities and dissimilarities between their varied contexts of use.

He illustrates one way in which thematic meaning could emerge at the level of phrases, discontinuous in the text. The 'similarities and dissimilarities' to which attention is drawn in the last quotation implicate both the lexical items and the way in

which they are treated in different parts of the text. Drawing upon the set of items related to breathing that occur in the whole novel, 'breathe', 'pant', 'yawn', 'inhaling' and 'gasping' and their lexematic variants (p.193; Table 7), Toolan first discusses the return of Rider to the home where he lived with his wife, whom he has just buried. The first occurrence of the breathing motif is seen as introducing 'the dilemma that persists throughout the story' (p.194) that Rider, the black protagonist, desires to retain Mannie, his deceased wife, by ceasing to breathe, whereas his very attempts to do so bring about a reaction that confounds his purposes (p.195). On entering his house with his dog, Rider feels so stifled by the six-month stretch of memories of life with his wife that 'all those six months were now crammed and crowded into one instant of time until there was no space left for air to breathe' (Faulkner, cited in Toolan 1990: 194). The stifling atmosphere is vividly conveyed, Toolan says, through the suggestion that Rider's memories exert a physically menacing force. Although at first Rider breathes normally, indicated through 'the deep steady arch and collapse of his chest', on seeing Mannie's apparition soon afterwards: 'He didn't breathe nor speak until he knew his voice would be all right.' But Mannie seems to disappear when Rider relaxes ('and, we infer, breathes again', comments Toolan), and consequently 'He stopped at once, not breathing again, motionless, willing his eyes to see that she had stopped too' (p.194). On the one hand, Rider tries to retain his wife by 'seeing [her], talking to her, not-breathing' and by so doing attempts the impossible task of repudiating 'the inexorable facts of death, grief, loss, and flux' (p.194). On the other hand, he has to continue to breathe, to live in the world. Breathing pronouncedly slightly later at his table he attempts again to arrest his breath, unsuccessfully when his body rejects the food he tries (p.195):

> ... looking down at his plate, breathing the strong, deep pants, his chest arching and collapsing until he stopped it presently and held himself motionless for perhaps a half minute, and raised a spoonful of the cold and glutinous peas to his mouth.

Toolan argues that breathing indicates to Rider 'the tragic way in which the mere motion of existence is moving him inexorably away from Mannie' (p.195). The argument applies to later contexts of use in 'Pantaloon in Black'. At the sawmill, for instance, Rider is again caught up in the need to invent to himself reasons for breathing. Failing to forget about breathing in his work, he dramatically hurls a log (p.195). At a later point, deep in drink, Rider only momentarily feels reconciled and at peace, experiencing 'the deep strong panting of his chest running free as air now because he was all right' (p.196). Through such examples Toolan demonstrates that one means of attesting the relevance of lexical sets to tracing themes is through study of the ways in which lexical items from a particular set show 'similarities' among their 'varied contexts of use' (p.193).

With each context of use an inference can be made, based crucially on the lexical content or concept (breathing or breath and semantically related items) that the protagonist tries unavailingly to conserve his link to his wife by suspending his breathing – and more widely his moving – and by his later attempts vainly to reconcile himself to his own continued existence (typified by breath). The ideational links among these textual units (see 1.5.2) lead to a plausible generalisation that subsumes them into a theme statement. Toolan suggests that 'the breathing motif exemplifies the broader Faulknerian theme of the contrast between motion and stasis and the folly and transience of stasis set beside the inevitability of motion and change' (p.194). Put in this way, Toolan's theme approaches a general truth or thesis (see 1.4.6) rather than a theme as entertained in this study. A propositional

formulation that perhaps better aligns the examples just rehearsed from 'Pantaloon in Black' to a theme might be 'the theme that Rider struggles to retain his bonds with his dead wife (by not breathing)' or conversely 'the theme that Rider seeks to reconcile himself to life without Mannie (by feeling easier about his own breathing)'. The purpose of this shift in wording is both to align the statement to a propositional statement and to differentiate it from what might be construed as a thesis: the phrase 'the folly and transience of stasis' seems to express a moral or truth about the world. The motif, then, as Prince maintained (see 1.5.2) appears, in the light of my examination of *Lord Jim* and *A Farewell to Arms* (see 1.4.3) and Toolan's account of the breathing motif in Conrad, to offer one potentially important link between lexical sets and themes. Identification of motifs and an attempt to determine similarities or contrasts in the various contexts of use in which they occur is another potentially fruitful method of identifying themes.

Psycholinguistic evidence for lexical sets and semantic fields was referred to above (see 3.1.1). From a slightly different perspective than that of the motif just discussed, Verdonk (1995) briefly shows that such evidence could account for a reader perceiving in the following extract from Woolf's *Mrs Dalloway* 'a chain of inferential associations between the lexical items 'nun', 'left the world', 'veils', 'devotions', 'blessed' and 'purified'' (Verdonk 1995: 23). The passage from Woolf reads (1995: 22):

> The hall of the house was cool as a vault. Mrs Dalloway raised her hand to her eyes, and, as the maid shut the door to, she heard the swish of Lucy's skirts, she felt like a nun who has left the world and feels fold round her the familiar veils and the response to old devotions. The cook was whistling in the kitchen. She heard the click of the typewriter. It was her life, and, bending her head over the hall table, she bowed beneath the influence, felt blessed and purified.

Verdonk persuasively remarks that it may be that as the lexical set and its items 'call up certain pragmatic or connotational references' they 'evoke a particular image or, perhaps, a series of images: e.g. nuns live in a convent, an austere and cold place lacking comfort; they renounce the world to devote their lives to religious duties'... etc. (p.23).

Woolf's use of 'nun', 'left the world', 'veils' and 'devotions' are part of a simile expressed through an initial noun phrase and its post-modifying relative clause beginning 'nun who has left the world'; but connections are also plausible for a reader, implies Verdonk, between these associations and the use of 'blessed' and 'purified' even though these words are not within the simile but serve as an extension of the 'nun' lexical set. Such bridging between and among lexical items in the associative terms proposed occurs discontinuously across this text: for it is not clear that the two sentences following 'devotions' have any obvious role in developing this conception of Clarissa as a 'nun'. Thematic links, however, could connect the simile and, at least, the final verbal phrase 'felt blessed and purified'. One could take further Verdonk's psycholinguistically supported suggestion here and, having construed these links as such, generalise these various lexically realised elements into a propositional form: for example, 'the theme that Mrs Dalloway experienced a form of spiritual escape from the world'. Verdonk suggests that in the final sentence one might expect, given the 'nun' semantic field and its instantiation three sentences previously, instead of the phrase 'over the hall table', a phrase such as 'bending her head in prayer' or bending her head over an object of worship (p.23)[3]. Verdonk also finds that Clarissa's frigidity is suggested by the intra-textual recurrence of such lexical items as 'cold', 'coldness', 'petrified', 'contracted', 'rigid', 'impenetrability',

'woodenness' and three repetitions of the phrase 'the death of her soul' (p.24). The items are presumably separated in the text and so potentially characteristic of a theme as proposed in 1.5.2. It seems clear that each item has connotations that Clarissa is frigid and, more generally, how items belonging to lexical sets could, by dint of repeated occurrences across a text, provide an important thematic statement about a character.

3.4 Implications for a method of theme identification

In the above discussion of how lexical sets are relevant to theme identification I have examined actual critical accounts of literary texts rather than offering only theoretical speculation about the thematic role of lexis. The discussion strongly suggests that there may be various routes toward theme recovery in which lexical patterning is implicated. Examination of the recurrence in a narrative of a word or words from the same semantic field (Toolan 1990) and consideration of similarities or dissimilarities in their various contexts of use points to the potential salience of the lexical item that contributes to motifs. One task in textual analysis, then, will be to determine whether a lexical recurrence (or occurrence, where a word is in the same semantic field as another) constitutes a motif as understood in 1.4.3, and so may participate in a theme of the work, then examine its various occasions of use across the text. It has also been seen, in the above discussions of the studies by Nash 1982 and Cummings and Simmons 1983, that it may be relevant to examine lexical collocations of items from a set and the connotations of items or their collocates in a bid to recover themes. Themes may even arise, as Verdonk (1995) shows, partly as a result of the continual recurrence of items in the same set where

initially an explicit statement such as a simile invites a reader to link the world of a character with another world (e.g. Clarissa and the nun's domain) although further occasions of use of items within that set might only imply or connote that other world. It seems then, that a theme could in principle be realised explicitly or implicitly via the lexicon. Each case discussed provides grounds for producing a heuristic to identify the (possible) relationships between a particular domain of vocabulary and textual themes. In that heuristic, for reasons just discussed, the concepts of lexical cohesion, lexical collocation and lexical connotation may have a central place. There will be good grounds for adopting a method that particularly notes each of these factors during analysis. Before going on to present the method, however, I shall set out more fully the defining and delimiting characteristics of the specific sets to be examined in this study: those of colour and sound.

3.5 Lexical inventories

In this section I offer a definition of colour and sound language, presenting a textual inventory of language items for each concept. In doing so I aim to restrict the scope of the language to be discussed, and to establish all textual occurrences, in order to avoid a purely impressionistic discussion.

3.5.1 Distinctions between word forms and lexemes in the text

Matthews (1991) discusses the need to distinguish word-forms from lexemes, to identify words with specific senses from their formally identical equivalents. He advocates preparing 'a concordance in which forms of different lexemes can be distinguished from their context' (1991: 34), suggesting that this could be prepared manually or by computer with an electronic form of the text (p.34). I have done so

manually. The term 'lexeme' has been used to mean the written form that contains all the underlying grammatical forms of the same 'word'. Wales (1989: 276) gives an example of the lexeme *laugh* as having forms including *laugh*, *laughing* and *laughed*. I shall be concerned with the grammatical variants of the lexeme only insofar as they bear senses relevant to the concepts of colour and sound in the text.

Identification of meanings from word forms can be problematic. For instance, although there is a clear distinction between the meaning of 'box' as a container and 'box' in its verbal sense as a boxer's activity, the distinction between 'red' in the expression 'red tie', where 'red' is a hue, and 'red' in the idiom 'red herring' is not clear-cut. It might be argued either that 'red' in 'red herring' retains its indication of hue, or that it has nothing to do with hue and its definition is essentially 'something designed to distract attention from the real issue' (Bennett 1988: 248). Another problem with colour terms is noted by McEnery and Wilson (1996: 62), who consider that the expression 'the red flag' might be seen in two simultaneous ways, both as meaning a flag that is red and as a political sign. At the heart of the matter is the question of whether to count idiomatic and / or metaphorical (i.e. non-clear-cut) uses of colour and sound words as valid items for textual interpretation.

3.5.2 Literal and non-literal uses of colour and sound language

In view of the difficulties encountered with certain colour or sound expressions that seem opaque (i.e. not exclusively and transparently to do with hue or sound) idiomatic and metaphorical uses of language require consideration. Such expressions are included in the lists of items presented in the tables of the Appendix, and are discussed below in this chapter. The supposition of a divide between literal

and non-literal uses is controversial. As a reader imposes an interpretation on all words belonging to either supposed category, it will be for her ultimately to exercise critical judgement on whether a particular lexical item is to count as a sound or colour term. Be this as it may, I shall suppose that there is a group of words that, subject to empirical investigation, most people would agree were colour or sound words, and a so-called non-literal group, including idioms and metaphors, about the status of which as colour or sound language there will be disagreement.

3.5.3 Colour language: definition

I shall first consider the term 'colour' itself in the appropriate sense, i.e. its virtual identity in ordinary language discourse with near synonyms such as 'hue' and 'tint'. Such terms, where they occur in *The Mint*, will be included in the tables in the Appendix.

Consideration from the viewpoint of ordinary language discourse is appropriate: Lawrence presumably intended *The Mint* to be read by the general public on its publication in 1955. However, a distinction from chromatography, involving a different use of the term 'hue' from that in ordinary language discourse may be helpful in narrowing down the primary focus of the discussion. I treat as colour language all colour words that 'can be described in terms of their variation in *hue*' (Lyons 1968: 430, author's italics). According to Lyons (1968: 430-1) the other two features recognised by physicists in analysing colour are: '*luminosity* or brightness (the reflection of more or less light), and *saturation* (the degree of freedom from dilution with white)'. 'We probably think of colour mainly as hue, but this may not be true of all societies' states Palmer (1981: 71). Faced with these conceptions, and noting Palmer's qualification 'probably' in the last quote, I shall

adopt hue as the most salient of the three variables mentioned. Ordinary language users, if asked to supply examples of colour terms from their native language, would probably offer such terms as 'brown', 'green' and 'orange' rather than such terms as 'pale', 'bright' or 'dull'. Table 1 in the Appendix shows the items in *The Mint* that are colour terms in the sense discussed above.

Essentially, then, colour terms match the semantic criterion of hue rather than saturation (e.g. words such as 'dark' or 'light') or luminosity (e.g. words such as 'bright' or 'dazzling'. They are also in a very close relationship to one another, or share group membership, i.e. they may be related not only by virtue of a sense relation, such as hyponymy or synonymy, but also through derivation or inflection. Examples from the text include nouns, verbs, adjectives and adverbs used as colour words, e.g. 'blue' (adjectival and nominal), 'yellowed' (adjectival), 'greenly' (adverbial), and 'greenness' (nominal); also listed are numerous compounds with either one or two parts including a colour term, e.g. 'red-and-chocolate', 'brown-blanketed' and 'stubbornly-brown'; in two cases compound adjectives bear a sense of hue that is not apparent without close study of their contexts of use, i.e. 'prison-coloured' and 'sea-coloured'. The single case of 'whitewashed' (*Mint*: 199), used adjectivally (and elsewhere sometimes hyphenated) is excluded; whitewashing here seems to be a process applied to a building, rather than a hue.

The question of the uses of colour words indicating hue centrally rather than marginally is complicated. There will be a point beyond which judgement on what counts as a colour term is no longer clear. A number of terms might be regarded in different degrees as colour language. The following groups of items do not seem to fall into the central category just outlined. First, some idiomatic and metaphorical

uses seem to constitute a separate sub-group of colour items: one would expect a certain amount of disagreement among ordinary language users as to whether they were really colour terms in the sense which principally involves the concept of hue. If such items have been deemed to be colour terms within the definition offered above, they have been included in Table 1. If not, they have been included in Table 1a in the Appendix. Second, lexemes with senses principally other than that of colour occur throughout the text, such as 'chocolate' where it is unambiguously used in the sense of confectionery (see Appendix, Table 1a). Third, proper names (Table 1a) such as those of persons, or nicknames, or places, e.g. the batman nicknamed 'Red-Head' by the narrator and the place name 'Golden Square' are not essentially associated with the sense of colour. Idiomatic or metaphorical instances in all the other tables have been listed in Tables 2, 3 or 4 if they are judged colour or sound terms proper or else in Tables 2a, 3a or 4a if not. I shall now sketch some difficulties involved in taking these items, very limited in number, into account.

3.5.4 Idiomatic and metaphorical uses of colour language

Some means of accounting for what is said to be idiomatic or metaphoric in colour language is appropriate here. Cruse defines an idiom as 'a lexical complex which is semantically simplex', giving as an example '*cook-------'s goose*' (1986: 37). In *The Mint* an example is 'once a blue moon' [sic] (*Mint*: 130). This presumably means the same as 'once in a blue moon' (Table 1a, item 26 in the Appendix) i.e. 'very rarely'. No colour idioms in *The Mint* seem to implicate colour as hue other than peripherally. The two other idiomatic uses are listed in Table 1a as items 1 and 38. The first instance, 'saw yellow', seems to mean that the failed

recruits felt cowardly. The expression 'ears … reddened' conveys a character's embarrassment on hearing a dubious explanation from an officer.

Metaphoric uses have been identified following Cruse (1986: 41) who states: 'a metaphor induces the … reader … to view a thing, state of affairs, or whatever, as being like something else, by applying to the former linguistic expressions which are more normally applied to the latter'. Numerous metaphoric uses occur in *The Mint*. In some cases the colour term has proved effectively replaceable by another word without an appreciable change in meaning. For instance the expression 'golden' in the phrase 'golden approbation' (Table 1a[4] , item 27) seems to mean something like 'heartfelt approval' or 'high level of approval'. It has therefore not been judged as having to do with hue except peripherally; for while a reader might visualise or think of a golden hue in encountering the phrase here, it seems likely that she would marginalise the physical connotations of the adjective. On the other hand, Lawrence's use of the expression 'grey distance' to portray his hazy impression of the recent past strongly resembles, through its analogy between time and the hue of a visual prospect, his conceptions of colours in the physical world, so it has been counted as a colour term proper.

3.5.5 Sound language: definition

The identification of sound language in English is problematic: perceived as a semantic field, it has 'hundreds of terms'; it is practical to view the field in terms of subsets rather than one vast conglomeration; and sound words can be divided into 'many subsets' (Lehrer 1974: 35). Formal criteria are needed for identifying what counts as sound language. As there are likely to be a number of subsets through the text, and it seems sensible to start from the most general conception of sound, I shall

consider the viewpoints of three theorists of sound words who address these issues. Rhodes (1994: 278) divides the sound lexicon into two broad categories:

> 1. vocal tract images
> yell, growl, hum
> murmur, roar etc
> 2. non-vocal tract images
> click, bang, plop, crack, ping etc.

Rhodes's first category is sounds 'produced in the mammalian vocal tracts (both human and non-human)' and the second is 'those which are produced elsewhere' (p.278). Chapman (1982: 67-80; 1984) has focused on sounds in literary texts and divides them in a similar way to Rhodes's categories of vocal and non-vocal sound, with some small differences. He treats sounds not originating from the human vocal tract as two categories: first, 'natural sounds including animal and bird noises, and sounds of phenomena like wind and water; second, artificial sounds including mechanical devices, music and human interference with natural objects' (Chapman 1984: 132). Behind such divisions lurk problems, as Chapman rightly admits (p.132, my parentheses):

> The distinction [between natural and artificial sounds] is not absolute and may in some cases seem arbitrary. For instance, what is the precise classification of the written forms CREEEAK to denote the sound of a man pulling up a tree ... and *crkkk* to denote a creaking door ...? In one instance there is human impact on a natural object, in the other natural interference with a human artefact. However, the broad categories are satisfactory for dealing with most written examples.

The broad categories perhaps suffice for Chapman's survey of sound language, which provides short extracts from a range of literary texts. But the fact that his distinctions are different from those of Rhodes demonstrates the potential arbitrariness of categorising the semantic field itself.

I shall concentrate on a major subset of the field, non-vocal sound words such as 'click' and 'chime', following Rhodes. I shall do this for the following reasons:

1. Far more items belong to the vocal subset than to the non-vocal subset. The former group contains such large sub-groups as verbs for reported speech (e.g. 'said', 'warned', 'told'), whose senses are in a problematic relationship with items such as 'yells', 'muttered', 'snorts'. The sheer quantity of terms to do with vocal articulation is such that several further volumes the size of this one would be required to deal with them.

2. Restricting the main discussion to non-vocal sound words need not mean ignoring vocal sound words. Instances of the larger group regularly co-occur with instances of the smaller in the same contexts.

Table 2 (Appendix) shows the non-vocal sound words in *The Mint.* It is necessary to consider these items according to whether they apparently form a core or a periphery in terms of their expression of sound. The items have been identified according to whether, at the most general level, sound is implied in textual use. They include lexical and non-lexical onomatopoeic instances (Attridge 1988: 136-154). Three broad groups of items emerge in the identification process: first, those items which clearly bear a sense in which sound is centrally implicated, and where dictionary definitions necessarily indicate this; second, those items which only incidentally involve sound, or else which are idiomatic or metaphorical, and in consequence present some difficulty in decisions on their status; third, those cases in which the lexical item clearly bears a different sense despite sharing the same form as one with a sense of sound.

The first category includes the vast majority of items listed, expressed in adjectival, verbal, nominal and adverbial uses, e.g. 'plonked', 'twangling', 'plangent' and 'musically'. It also includes items expressing an opposite notion to sound, e.g. 'quiet' and 'silence'. It further includes transferred epithets (Wales 1989: 464) e.g. in the phrase 'the sheer slow richness of their reeds' (*Mint*: 115) where the phrase 'sheer slow richness' modifies 'reeds' but does not really apply to what it modifies, conveying instead the rich quality of the sounds of the reeds.

The second category involves identifying and excluding a whole class of words whose basic or central meaning is not sound but which are used as modifiers to evoke a certain kind of sound, e.g. 'dragging' in 'dragging rattle', 'metallic' in 'metallic twangling' and 'cobbling' in 'cobbling tic tac'. A similar case is 'trickles' in: 'Second post trickles faintly through the steaming windows' (p.60), the verb effectively describing the manner of reception of a sound rather than itself constituting one. Another problematic group of words within the second category is exemplified by items such as 'tune', 'song', 'airs', 'reveille' and 'melody'. These might be used to mean either the performance of a sound or sounds or the potential alone. For example, 'reveille' in 'Reveille, and the trumpeter sounded in the dark road by headquarters' (p.178) appears to mean the time when soldiers rise, and therefore is not strictly a sound word, but clearly implicates sound in 'Few hear the long reveille floating through the camp' (p.64). Only uses where a physical instantiation or performance involves non-vocally produced sound will count as sound words. Also problematic are the non-vocal sound idioms or metaphors. The sound idioms in *The Mint* are invariably not sound words in the proper sense, i.e. not directly implicating what is heard, e.g. 'our day is out of tune' (p.223). They have

been presented separately in the Appendix (Table 2a). Where, in the case of a few expressions there has been a transfer of meaning from one domain to another not conventionally associated with it, and where sound is clearly registered, as with the metaphor 'loud box of my ribs' (p.35) or the 'wheezing' of trees in the wind (p.144), the relevant item has been consigned to Table 2 as a sound word proper.

Table 2a represents other categories of excluded items than the idioms referred to above. Items have been incorporated from the third category mentioned, i.e. bearing a form that might be identical with a sound word in a sense associated with it in other contexts, yet not in the context it actually occurs in. For example, 'harmony' (Table 2a, item 4) is not used in a musical sense. In the case of 'keynote' in 'For the matter of that the keynote of the great hall was restlessness' (p.72), that Lawrence uses with a double meaning, having in the previous sentence been describing piano playing, the item has still been relegated to the non-sound word category as it principally appears to refer to the atmosphere of the great hall.

These criteria for the classification of sound words apply equally to *Goodbye to All That*, the text compared with *The Mint* in Chapter Six.

3.6 Direct speech, quotations and allusions

In a number of cases colour or sound terms occur as the direct speech of a character, or involve quotations from other texts. An illustration of the former is the case of the hut character who utters 'The green eye of the Yellow God' (Table 1, items 40 and 41). An illustration of the latter is when the character Sailor at one point is said to be 'casting down his golden crown about the glassy sea …' (Table 1, item 72). The allusion is to the hymn 'Holy, holy, holy …' In *The Mint* (p.142) an officer

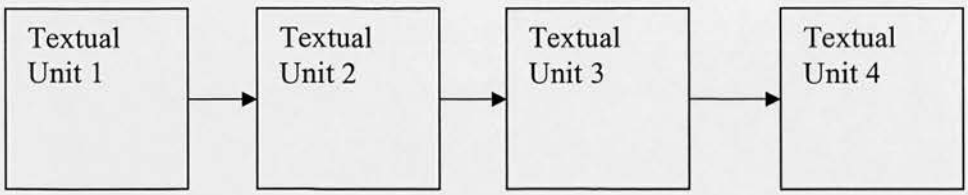
exclaims: '... let me hear your boot-heels click', and 'click' conforms to the proposed definition of a sound word. It cannot be assumed that such occasions of sound or colour language should be discounted on grounds that they do not form part of the narrative proper. Examples of direct speech, quotations and allusions are retained with speech marks in the tables of the Appendix.

3.7 Method

In this thesis I primarily analyse themes in one text, *The Mint*. The study is both theoretical and textual. How one text functions thematically is a major goal of the enquiry. Reasons are advanced in 6.1 and 6.2, however, for contrasting the thematic role of two lexical sets in the case study text with their thematic role in a comparable text. The method, then, will be based partly on the theoretical conception of a theme arrived at in Chapter One (see particularly 1.5.2); partly by providing an explanation of how textual themes might be processed during reading (addressed in Chapter Two); and partly by considering the implications of the literary analyses in the present chapter bridging the gap between lexical sets and themes in texts (see discussions in 3.2 and 3.3 above).

A theme is taken to be a non-trivial proposition. It is extracted by a reader subjectively from discontinuous textual units that may or may not range across the text-continuum. Textual units may be 'Any syntagm whatever – a word, a clause, a sentence, a chapter or any one of the features and relations they exhibit' (Prince 1995: 130). A theme is not extracted from any combination of textual units, but from a series that together form thematic units (see 1.5.2). Figure 3.1 below shows a theoretical outline of such units contributing to a textual theme:

Figure 3.1: thematic units contributing to a textual theme



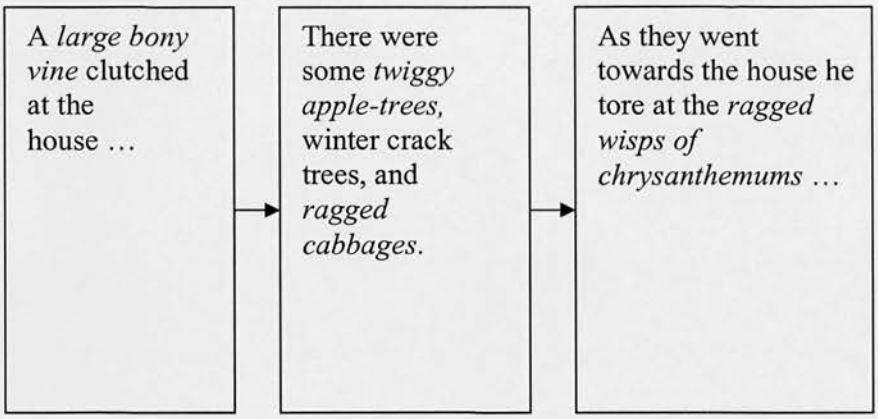
To render analysis clearer in Chapters Four, Five and Six, I shall periodically provide boxed diagrams as illustrated in the above figure. Each box will contain, wholly or partially, a textual unit comprising a thematic element (see 1.5.2) linked with arrows designed to show thematic linkages recovered across the text. It may not always be practical in terms of physical space to provide all the text that is taken to constitute a textual unit.

It was argued (see 3.1.1) that there are compelling reasons for a lexical approach to theme. It was further seen that at least the following aspects of lexical use in texts might exemplify or contribute to themes:

1. Simple lexical repetition
2. Lexical collocation
3. Lexical connotation

Items from the lexical sets under discussion will be italicised in the boxed diagrams. Figure 3.2 illustrates how lexical collocation, the second category listed, might be represented in an analysis, using examples from the study by Nash discussed in 3.3. Examples are from Nash (1982: 101-2):

Figure 3.2: thematic units contributing to a textual theme through lexical collocation



Here the theme recovered is stated in the proposition that '[t]he environment lives a depressed and impoverished existence, like its occupants' (Nash 1982: 110). Relevant lexical collocative features have been italicised. Lexical connotations were also recovered in respect of this theme in the discussion in 3.3.

It was noted in 1.5.2 that relevant themes would arise from 'some recurrence, similarity, contrast or implication discernible among [items]' (Rimmon-Kenan 1995: 14). The word 'items' in the last sentence means thematic units.

The individual schematic knowledge structures (see 2.4) and modes of inference (see 2.3) discussed in Chapter Two are incorporated in the analysis. As I proceed with it, I shall assume that all of what has been postulated in Chapter Two about mental operations occurs in readers during the process of interpretation: a reader is presumably constantly making on-line inferences of a range of possible types and his schematised stores of knowledge about the world will be drawn upon in the reading process, triggered by textual language. However, to unfold in any comprehensive sense a hypothetical analysis including every schema activated and / or inference made during a reading would be to overburden the reader. The following

amplified (partial) analysis of items in a sentence from Hemingway's story 'Cat in the Rain' may demonstrate this (reproduced in Carter 1982: 67):

Table 3.2: inferences and schema activation in a sentence from Hemingway's 'Cat in the Rain'

Text	Commentary
'Anyway, I want a cat,' she said.	'cat': *instantiation of noun category inference: a house cat rather than a tiger* *Schema*: ANIMAL: *sub-schema*: DOMESTIC ANIMAL: *sub-sub-schema:* CAT 'she': *anaphoric referential inference: refers to the wife, as instanced in the sentence before last and previously* 'said': *subordinate goal inference: the wife wishes to communicate with her husband verbally;* *superordinate goal inference: the wife wishes to draw his attention to her needs in order to express her vexation at their current relationship.*

The above analysis is provisional and is intended to show the impracticalities of representing in detail the possible processing involved in a textual analysis except where it may illuminate discussion. If an occasion arises in the course of the textual discussion where it might make sense to introduce such details to clarify just how a certain theme takes shape, they will be included as part of the analysis.

As stated earlier in this section, the textual analyses in Chapters Four, Five and Six will focus mainly on textual occurrences of the lexical sets chosen, on the basis of arguments made earlier in this chapter for a lexical approach to theme finding, and on the basis of considerations of the textual analyses presented in 3.2.2 and 3.3 above.

It might be thought, nonetheless, that there will be other linguistic or stylistic functions than lexical ones which may contribute to themes. Leech and Short (1981: 75-82) provide a checklist of linguistic and stylistic categories which, while not exhaustive, permits analysis of prose text style 'on a fairly systematic basis' and which in their experience 'are likely to yield stylistically relevant information' (p.75). Their categories consist of four main divisions:

A. Lexical categories

B. Grammatical categories

C. Figures of Speech

D. Context and Cohesion.

It seems unlikely that there will be a text where all the features that they list would prove thematically significant. However, I shall provisionally accept their categories as potentially valid and refer to any that seem relevant when describing textual response during the textual analyses. Preliminary readings of *The Mint* appeared to confirm the importance of the following of their categories involving the lexicon, each of which were found to have interpretive significance in the stylistic analyses by Cummings and Simmons, Bosky, Nash and Toolan, for example, discussed in 3.2.2 and 3.3:

1. Category A1: the semantic field membership of items and the emotive and associative meanings emerging from the selected sets in their various contexts of use
2. Category C1: the occurrence of some lexical schemes (parallelism)
3. Category C3: lexical collocations
4. Category D1: lexical cohesion

In addition, however, on several occasions in the text, phonological schemes, listed by Leech and Short as Category C2 were noted. These are included in the textual analyses of *The Mint* in 4.2 and 5.2 as a noticeably occurring stylistic feature. In general, however, it may be argued that to attempt to include each and every category that Leech and Short list would be impractical, just as a full account of textual processing would be (see Table 3.2); it would scatter the intended focus on the role of lexical sets; and would in many cases not prove relevant to thematic recovery.

It remains to be seen just how the lexicons of colour and sound might fit into a textual thematics.

Endnotes

1. [p.97] Strictly speaking the lexical item would not itself refer, but might be linked to a previous lexical occurrence by use of a definite article that referred anaphorically to it (Halliday and Hasan 1976: 279).

2. [p.122] A short story that Faulkner came to think of as part of the novel *Go Down Moses* (Blotner and Polk 1994: 1106).

3. [p.126] All this seems quite plausible in terms of schema theory also, where a NUN schema might be activated with the word 'nun' and still be activated when a reader encountered the final two adjectives in the long extract quoted.

4. [p.133] If the colour word here bears a sense of hue, it does so by conventional association with the high value accorded to the metal gold, which as Bennett (1988: 53) has said, is a frequent associative link for 'golden' as a colour term.

Chapter Four
Colour terms and the confinement theme in *The Mint*

4.1 Introduction

In this chapter I shall aim to show how in a reading of *The Mint* colour terms might be construed and re-construed across its three parts to contribute to what might, provisionally and very broadly and loosely, be termed the 'confinement theme'. To articulate an attempt to show how, in such a subjective reading as I propose, the colour lexicon might be linked to the theme of confinement, it will first be necessary to declare what is meant by the term 'confinement' in the context of *The Mint.* Within the broad notion of 'confinement' that I use I include a number of ideas that are negative: for instance, a sense of imprisonment or isolation from the outside world, and a sense of restriction or subjugation that seems to be conveyed in various ways through a reading of the text. Thus it will be seen that the label 'confinement' may serve as a convenient generalisation that includes a number of closely related themes. In fact, it incorporates treatment of a range of ideationally closely related negative concepts expressed in the text.

By 'the outside world' in the penultimate sentence of the preceding paragraph I mean the textual world of humanity outside the Depot (in Parts One and Two) and outside the R.A.F. Cadet College (in Part Three). Predominantly the story occurs within these two settings. It seems to me that the colour lexicon in *The Mint* impinges in several ways on conceptions of confinement.

In many ways the effects of colour vocabulary use seem to stem from what is textually implicit rather than what is textually explicit. I discussed inference as a

necessary part of the reading process in 2.3. An appreciation of theme is enhanced by rendering explicit what seems implicit in the text when read. It will therefore be appropriate at times to clarify the links between colour term use and ideas bearing on a sense of confinement by providing an account of the inferences made. Moreover, part of this process of explication, as observed in 3.7, will sometimes necessitate identifying where and why a schema is activated during textual processing.

4.2 Textual analysis: colour terms in *The Mint*

Colour terms initially assist in an idyllic depiction of the park in Part One chapter three. The new recruits enter the park in which their R.A.F. camp is located. Chapter three is reproduced below (*Mint*: 38-9):

> They licensed us to wander where we pleased (within gates) through the still autumn afternoon. (1) The clouded breadth of the fallen park, into which this war-time camp had been intruded, made an appeal to me. (2) Across it lay the gentle curve of Park Road, the only formal road in camp and quiet, being out of bounds. (3) With a blue smoothness it stretched between cut lawns, under a rank of trees. (4)
>
> The park dipped in the middle to the ragged edges of a little stream, and huts climbed down each slope from the tops, reaching out over the valley as if they had meant to join roofs across its leafy stream – but something, perhaps the dank, deep grass of the lowland meadows, stayed them. (5)
>
> I paused on the bridge above the stagnant water, which wound into the hollow between banks of thicketed rush and foxglove. (6) By each side were choice-planted great trees. (7) On the western slope swelled the strident activity of red-and-chocolate footballers. (8) Should I be concerned in football again? (9) There had been a rumour of that sinful misery, forced games. (10) The ball at intervals plonked musically against men's boots or on the resistant ground: and each game was edged by its vocal border of khaki and blue. (11) The blue clothes, which pinked their wearers' faces, seemed of a startling richness against the valley-slopes of verdant or yellow grass. (12) Curtains of darkness were drawn around the playing fields by other bulky trees, from whose boughs green shadows dripped. (13)
>
> The particular wilderness of the Pinne's banks seemed also forbidden to troops: in its sallows sang a choir of birds. (14) From the tall spire (where it pricked black against the sky on the ridge behind the pent-roofed camp) fell, quarter by quarter, the Westminster chimes on tubular bells. (15) The gentleness of the river's air added these notes, not as an echo, but as an extra

> gravity and sweetness to its natural sounds and prolonged them into the distances, which were less distant than silvered with the deepening afternoon and the mists it conjured off the water. (16) The dragging rattle of electric trains and trams, outside the pale, emphasized the aloof purposefulness in which so many men were cloistered here. (17)
>
> By tea-time the football grew languid, and at last ceased. (18) Slowly the mist invaded the lowest ground and slowly it climbed all the grass slope until the lights of the camp were glowing direct into its sea. (19)

The following is an account of how a reader might respond to the text:

- Sentence 1: from the start of the sentence a notion of restricted liberty is introduced: In the phrase 'They licensed us …' an unspecified authority ('They') permit an as-yet unidentified group of new enlistments ('us') some leisure time. The first non-specifying personal pronoun may convey a somewhat sinister effect – i.e. that the new masters are an unknown quantity. A probable affective response to the sentence, similar to that proposed by Fish on Sir Thomas Browne or Pater (see 3.2.2), would note its move between the two conceptions of liberty and confinement: liberty, in the phrase 'to wander where we pleased', but a circumscribed liberty, with the immediate qualification in the parenthesis '(within gates)'. This pattern of alternating opposite concepts is followed up directly in the ensuing sentences.
- Sentence 2: the park appeals emotively to the narrator.
- Sentence 3: a second reminder of confinement comes with the final infinitive phrase of this sentence. Park Road is 'out of bounds'; yet it is synaesthetically attractive.
- Sentences 4 and 5: the lexical collocation 'blue smoothness' suggests this synaesthetic attractiveness in the fronted prepositional phrase of sentence 4. To support the idea of this attractive depiction of the park, the ingredients of a topos of the *locus amoenus* type (see 1.4.4) are all listed, with the occurrence of the item 'trees' in this sentence and two uses of 'stream' as well as one of 'meadows' in

sentence 5[1]. If the idea of a stream is close enough to that of a spring or brook, these last two words being used by Curtius (1953: 195, see 1.4.4) the words just listed from Lawrence's text could 'trigger' (see 2.4.4) a literary schema including that type of topos in a reader's mind and so reinforce the idyllic associations and significance of the description of the park. I am not suggesting that Lawrence consciously set the lexical device to be triggered: the notion of a lexical item triggering a response indicates instead that certain lexical usages might automatically have this effect on a reader.

- Sentence 8: all the default elements of the topos having been introduced i.e. stream, trees, meadow, an idyllic colourfulness further augments the emotive effects invited by the topos with the collocation 'red- and-chocolate footballers'. Colour extends to the football game itself, which *qua* game or activity seems less of interest than its aesthetic effects on the perceiver.
- Sentence 11: indeed, the synaesthetic description of the game extends to the spectators. They too are conceived of in terms of a blend of colour, pattern and sound in the phrase 'vocal border of khaki and blue'.
- Sentence 12: the focus on colour shifts to the players' shirts, portrayed in terms of their appearance against the players' faces and then against the two colours of the 'verdant and yellow' grass.
- Sentence 13: the additional feature of the tree shades incorporates a verbal ambiguity with the clause 'curtains of darkness were drawn'. In one sense, 'curtains' collocates with 'draw' as in 'to draw the curtains'. In a second sense, and as the chapter appears extensively to explore the artistic / aesthetic effects of the park, 'drawn' could imply the hand of an artist with a pencil, as well as colours, at hand.

- Sentence 14: despite the aesthetic attractiveness of the setting, there is a further reminder of physical restrictions on the liberty of those in the camp, in the phrase 'seemed forbidden to troops' and in the subsequent main clause that details the birds. Birdsong can constitute an optional extra in a *locus amoenus* according to Curtius (1953: 195) i.e. one more sensually appealing aspect of the environment. A reader could well be shuttled between an invitation to contemplate the beauty of nature and the subtly but repeatedly indicated fact that an opportunity for such leisure is licensed by the authorities. The reintroductions of the notion of physical boundaries, that is to say, may emphasise and re-emphasise a gradual process of incarceration.
- Sentence 15: further examples occur of colour as vivid description: the church spire 'pricked black against the sky'. This seems to combine the senses of touch and hue synaesthetically, extending the emotive appeal of the park.
- Sentence 16: the suggestion of 'silvered' distances connotes a delicate and precious prospect of the river.
- Sentences 17, 18 and 19: the text, however, returns to – and concludes with – the notion that the men within gates are confined men. First in sentence 17, the harsh sound of trains and trams is 'outside the pale'; this phrase could remind a reader of the aggregate of phrases emphasising confinement built up earlier in the chapter (i.e. 'within gates', 'out of bounds', 'forbidden to troops'). Second, these sound effects 'emphasized the aloof purposefulness in which so many men were cloistered here'. Third, sentences 18 and 19 signal the end of the football and the slow encroachment of the mist on the camp grounds. The choice of the active forms of the verbs 'invaded' and then 'climbed', referring to the mist, may invoke the idea that the mist is an active, natural force, stronger than the men in the camp that it encloses, no less

surely than the idea that the formal boundaries of the camp itself enclose the men. Despite the beauties of the park, suggested by the elaboration of the topos through colour terms and colour collocations, the new men seem doubly confined: by nature and by the physical boundaries of their setting.

I have argued that colour terms accentuate the theme that the men are confined. It could be contended, nonetheless, that there does not seem to be an obvious link between the lyrical description and that theme. To reiterate the point being made: at this stage in the narrative, a reader would note a movement in the text between the two conceptions I have discussed, i.e. between, on the one hand, the idea of boundaries, physical limits and enclosure verbalised recurrently by phrases through the chapter, and, on the other hand, the abundant ideas of sensory attractiveness. Colourfulness, the appeal of colour, contributes repeatedly to this latter idea, to an elaboration of the *locus amoenus* topos. In other words, while a reader may be sensitive to the sense in which freedom is receding by barely perceptible degrees, he may be simultaneously sensitive to specific values associated with that freedom: i.e. the freedom to perceive the idyllic, colourful, lyrical setting in the sight of which he is to be incarcerated.

It might further be objected, however, that synaesthetic items such as the 'blue smoothness' of the camp road (sentence 4) and the 'red-and-chocolate footballers' (sentence 8) are not really part of an idyllic theme. One response to this would be to assert that a *locus amoenus* topos portrays an idyllic setting. Its minimal ingredients were noted in 1.4.4 to be a tree or trees, a spring or brook and a meadow; arguably again, close enough to the meadow, trees and stream in Lawrence's description to activate a schema for the topos.

That topos is here embellished by details of attractive colourfulness. The notion of idyllicness seems to be extended to incorporate perceptions that may not conventionally be associated with it. These include the blue smoothness of a camp road, or red-and-chocolate footballers. At the very least, two ideas are developed simultaneously: first, the notion that the troops are becoming hemmed in and second, the notion that the park is sensually (including colourfully) strongly appealing. I will show subsequently in this section how, later in the text, both of these elements may be thematically related by being brought sharply together: how visually attractive perceptions of the environment, on the one hand, and an accompanying sense of increasing restrictions on the leisure to enjoy such perceptions, on the other, are brought into a still clearer relationship with one another.

Before discussing the linking of the topos in chapter 3 with later thematic textual elements and establishing a theme, I shall consider a somewhat different but closely related role for colour term uses in the chapter following the topical description just analysed.

Just as the colours of the park attract the narrator in chapter 3, so do they attract him when he enters the empty recruits' hut in chapter 4. Just as that leisurely contemplation was a licensed, subtly qualified freedom, so is the narrator's initial sense of the attractiveness of colour in the hut transmuted into the notion that his environment is imprisoning. This seems partially achieved through the colour lexicon. A reader would first encounter the pleasant, colourful description of the hut interior, with the terms 'primary white', 'green' and 'brown-blanketed', then an undermining of that impression with the use of 'black' (p.40): 'Its [the hut's] colouring was gay: – primary white walls sectioned by pilasters of hot brick, or by

slender roof-posts painted green, aligning themselves over the concrete floor between the close rows of brown-blanketed identical beds.' The specification of 'primary white' here may be significant: to have selected, for example, the term 'off-white' might not have pointed up the cheerfulness of the appearance of the room. But 'primary white', as the absolute totality of all colours, seems to assist in just this impression. Indeed, the brightness and purity of this hue seems reiterated at the end of the paragraph in the phrase 'brilliant silence'. Here 'brilliant' presumably conveys the effect of the bright walls on the perceiver. Augmenting the cheerfulness of colour is the noun phrase 'hot brick'. The adjective 'hot' could convey the warm colour of the bricks, adding a synaesthetic element to the description. The initial declarative statement 'Its colouring was gay' governs the sense of the rest of the sentence, and the greenness of the roof-posts and the brownness of the beds may contribute to this overall impression of attractive colourfulness. The rest of the paragraph, however, implies the deceptiveness of this impression (p.40):

> But there was no one there, and the roof seemed full of staring eyes. (1) I stumbled dizzily, under their view, down the alley of polished linoleum which lay like a black gangway across the concrete. (2) Did the floor pitch slightly, with a rise and fall, like a deck? (3) Or was my head swimming in the brilliant silence which thronged the empty place? (4)

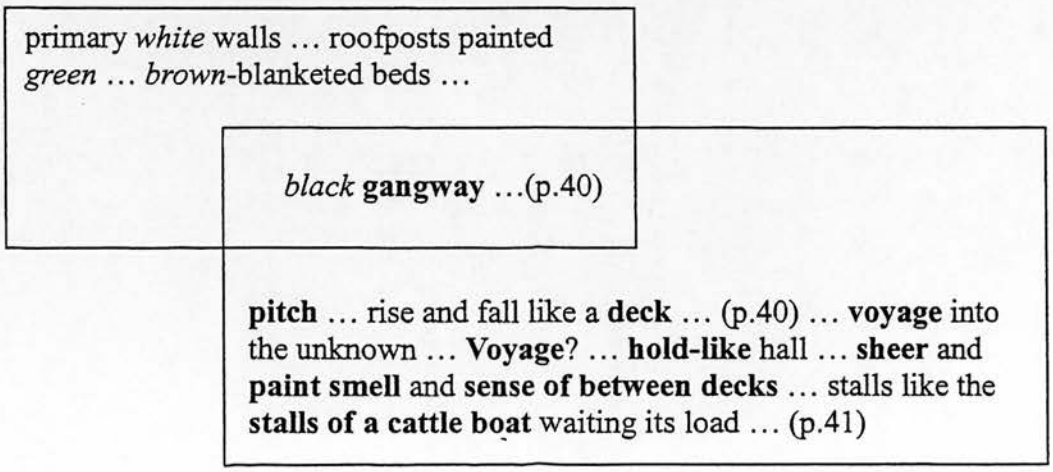
The narrator's discomfiture (sentence 1) and dizziness (sentence 2) shift the focus away from an initially cheerful-looking interior. The 'black gangway' registers the final hue in a list of hitherto arguably cheerful colours: first 'white', then 'green' and 'brown'. The force of 'black' may disrupt that impression of cheerfulness and brightness through its conventionally negative associations. The simile of the 'black gangway' schematically evokes a part of a ship or boat. That idea of a boat is subsequently developed into an elaborate analogy of the hut to a cattle boat. The

analogy begins with the two immediately contiguous sentences that follow. Their question-forms, a linguistic feature that Leech and Short (1981: 76) suggest may be stylistically 'significant' in a text, may communicate the disorientation of the observer: the uncertainty that interrogatives convey concerns curious physical sensations: 'Did the floor pitch slightly, with a rise and fall, like a deck? Or was my head swimming in the brilliant silence which thronged the empty place?' (p.41). The boat analogy is extended as fear overcomes the teller (p.41):

> Fear now told me that nothing of my present would survive this voyage into the unknown.
>
> Voyage? Yes, the long, hold-like hall had the sheer and paint-smell and sense of between decks. The pillars and tie-beams of its louring roof barred it into stalls like the stalls of a cattle boat waiting [sic] its load. Awaiting us.

The lexicon of colour initially conveys the seemingly pleasant surroundings. However, the use of 'black' seems disturbingly to modulate that impression. This may be partly explained by considering the dual function of the phrase 'black gangway'. If the phrase is in connotative opposition to the attractive colours of the hut, it may also form part of the cattle boat analogy, as Figure 4.1 shows:

Figure 4.1: overlap of colour collocation 'black gangway' as a bridge between ideas of cheerful colouring and confinement



The second sentence of the penultimate indented quote above introduces the comparison of the 'alley of polished linoleum' to a 'black gangway': 'I stumbled dizzily, under their view, down the alley of polished linoleum which lay like a black gangway across the concrete' (p.40). A reader processing the text may have a BOAT schema activated at this point, triggered by the item 'gangway' and reinforced by the subsequent lexical items belonging to the semantic field of shipping (see 3.2.1): '*pitch* ... rise and fall like a *deck* ...' (p.40, my italics). Perhaps the metaphorical use of 'swimming' in the question '... was my head swimming ...?' (p.40) conveys both the unpleasant bodily effects of this experience, which resembles being on a ship, and an appropriate reminder of water. The text breaks off for two paragraphs to describe the narrator's fears, but returns to a boat analogy with further lexical items from the shipping field: '*hold-like* hall'...'sheer and paint smell and sense of between *decks*'... 'the stalls of a *cattle boat*' (p.41, my italics). Effectively, the reactivation of a BOAT schema, triggered by these expressions, may extend the comparison of the parts of the hut to a boat that is finally identified imaginatively as a 'cattle boat'. The effect of the simile implies that just as a cattle boat is built for cattle, so the recruits are like cattle to be placed in the 'stalls' of the hut: this inference is reinforced by the semi-repetition of the phrase 'waiting its load' in the non-finite verb phrase 'Awaiting us' (p.41). Figure 4.1 above shows that the communicative effects of the phrase 'black gangway', with its sinister associations, may be linked both to an undermining of the idea that the hut looks cheerful and to the extension of the analogy of the hut to a cattle-boat. The lexical items pertaining to the shipping field, which assist the analogy, are in bold in Figure 4.1.

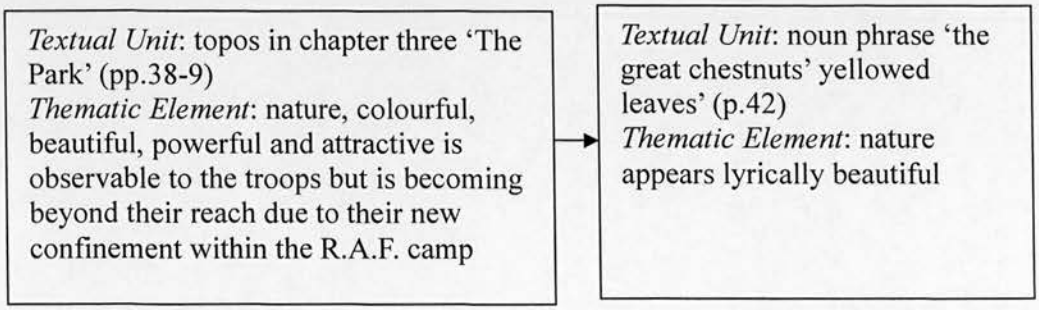
Beyond this move from the idea of total colour and cheerful colourfulness toward an absence of colour – 'primary white' … 'green' … 'brown' [-blanketed] … black' (p.40) – whiteness itself is next used, very differently from its first instance in the chapter, apparently to convey the photographic starkness of the camp environment. After lights out in the hut, the narrator's fear returns: 'Silence and the fear came back to me. Through the white windows streaked white diagonals from the conflicting arc-lamps without' (p.41). The anaphoric reference (see 2.3) of 'the fear' in this last quotation is the 'perfect fear' (p.40) that Lawrence experiences alone in the hut on his bed as he contemplates what it will mean to be among his fellow men after a long self-imposed exile from them. The repetition of 'white', adjectivally pre-modifying the head nouns 'white windows' and 'white diagonals' and the fronting (Wales 1989: 194) of the initial prepositional phrase, seem to point up the photographic starkness of the hut environment. This reading may be attributed partly to schematic knowledge about armed services camps, where arc lamps are used to scour the grounds and spotlight activities. In the text, their light is direct and forceful ('streaked', as opposed say, to 'filtered'). It illuminates the dark hut from 'without' and seems intrusive. The arc lamps may suggest the vehicle of an authority bound to keep track of troops and their activities. The light from the lamps produces 'a striped upper air' (p.41) in the hut. This leads to a disturbing revelation: the narrator's hut-mates are effectively the same as himself in body (p.42). Whiteness may thus convey both the unwelcome impression of being surveyed and of being sequestered alongside men to whom it is shocking to realise one's sameness. The positive connotations of whiteness at the start of the chapter seem replaced by a whiteness that unpleasantly strips away individual differences and impinges on liberty.

It could be counter-argued that recruits would feel safe as a consequence of the arc lamps, which serve to promote security. However, such a reading is not consistent with the notion of the narrator's fear that has just been discussed, although some readers might associate the arc lamps with security.

A colour collocation 'yellowed leaves' in a noun phrase 'the old chestnuts' yellowed leaves' (p.42) may briefly recall the attractive hues of the park in chapter 3: 'Their rhythmic feet momently covered the rustling of the great chestnuts' yellowed leaves, the drone of the midnight rain, and the protestant drip drip of roof-drainings in a gutter.'

The topos in chapter 3 seems thematically linked to this phrase, because the latter connotes a further idyllic detail of natural beauty: of the kind that is invited conventionally by, say, Millais's painting 'Autumn Leaves' (Staley 2001: 66). This relationship between these two linked thematic elements is illustrated in Figure 4.2 below:

Figure 4.2: the continuity of an idyllic element in two thematic elements in *The Mint* Part One



The notion of idyllicism, outlined in Figure 4.2, promoted through colour language in chapter 3 and extended briefly in chapter 4, seems to contribute to a

theme that *nature's power and beauty is evident, yet recruits become increasingly powerless to enjoy it at leisure due to the pressures of service life.*[2] In chapter 4 the writer is attending, fearful and sleepless, to the sounds of the night. In 5.2 a fuller account is given, from the viewpoint of sound language, of the passage that includes the reference to autumnal leaves. It is argued there that, effectively, the noises of night-time to which Lawrence is attending seem chaotic and fearsome. By contrast with these threatening or disturbing noises, which seem to promote the narrator's fears of the new environment, a conception of the freedom to be lyrically contemplative may be evoked by this reference to the yellowed leaves of the old chestnut trees. The camp at night-time appears frightening and intrusive on individual privacy, but this brief reiteration may remind a reader that the world is perceptible from an idyllic perspective.

Another theme involves the use of colour terms to present the attractiveness of the interior of the men's hut. That attraction, I have argued, is replaced with connotatively negative uses of colour terms. These uses support a theme that *the camp is like a prison for the men who are compelled to live with one another under the scrutiny of the R.A.F. authorities.*

I have proposed these smaller themes (see 2.4.5) as aspects of a larger theme that the men are confined. They are in the form of propositions, conforming to the propositional properties of a theme stated in 1.4.6.

In chapter seven of *The Mint*, use of colour lexis again apparently shows how the new recruits have become segregated in their new environment. The implications are that the new uniforms of the troops exclude the wearers both from the civilian world and from their aspirations to be proud members of the R.A.F. The men collect

the new kit from the Quartermasters Stores (p.49): 'We shouldered the kit-bag, draped the tunics and trousers (khaki, alas!) over one arm; hugged the blue clothes, our ambition, with the other …' (p.49). The tunics and trousers are disappointingly khaki; the 'blue clothes' are prized ('hugged') as 'our ambition'. Khaki is disparaged; blue is praised. This contrast seems particularly emphasised by lexical collocations: the parenthesis after 'tunics and trousers' and the appositive noun phrase following 'the blue clothes'. Textual processing might entail the use of an ARMED SERVICES schema. Following Rumelhart's concept of schemas (see 2.4.2), subschemas for the different services, e.g. ARMY and R.A.F. might be embedded in it. Within each of these subschemas for services, there may be subschemas for appropriate uniform colours, as suggested in Table 4.1 below:

Table 4.1: schemas and subschemas in textual processing

ARMED SERVICES	**UNIFORM COLOUR**
ARMY	KHAKI
R.A.F	BLUE

The colour difference matters: an inference might be made from the use of the phrase 'our ambition', in reference to the blue clothes. It may be inferred that a superordinate goal of the troops is to become airmen as distinct from army recruits. Blue is distinguished importantly from army khaki. Expressed in terms of another theme, the colour lexicon thus appears to contribute to a theme that *belonging to the R.A.F. as a unique branch of the armed services promotes pride and a sense of unity and purpose in the wearer of blue.* This reading seems supported by the men's

response to their corporal's injunction 'Into your khaki: yes, it'll fit, of course: all khaki fits – where it touches' (p.49). Their response can be accounted for in terms of a posited superordinate goal (see 2.3) of these men to become true airmen (p.50):

> We wanted to weep while we pulled the harsh trousers as high as our knees and wound the drab puttee from boot-top upward, till it gripped the trouser-hem above the calf. (1) Then we pulled the slack of the trouser dropsically down again over the puttee to hide the join. (2) It did more than hide the join. (3) It hid the reality of our legs and was hot, tight and hideous, like an infantryman's rig. (4)

In sentence 1, the repeatedly alliterated /w/ in '*w*e *w*anted to *w*eep *w*hile *w*e ...' might accentuate the weeping idea itself (my italics; see Leech and Short 1981: 78 for the idea of phonological schemes). Pre- or post-modifying adjectives in noun phrases or adverbs consistently suggest the negative attributes of khaki: 'harsh trousers' ... 'drab puttee' (sentence 1) ... 'dropsically' (sentence 2) ... 'hot, tight and hideous' (sentence 4). The concluding simile in sentence 4 critiques the army again: the 'infantryman's rig' is army dress. The confinement of the troops is conveyed by this obligation to wear the uniform of a rival branch of the armed services.

The narrative explicitly equates khaki with prison. It again juxtaposes khaki and blue as may be seen in sentences 1 and 2 below (p.50):

> Khaki is prison garb here, the gate sentry not letting out a man who wears it. (1) So we are confined till the tailors release our altered blue. (2) In our brief lives few of us have been locked up before, and the very feel of it makes an uncreased wing begin to beat against the bars. (3)

The main clause opening sentence 1 equates khaki with prison wear and in sentence 2 the consequences – confinement – are made plain pending the appearance of blue uniforms for the men. In sentences 1 and 2, collocations of colour terms with words denoting imprisonment or freedom may reinforce the associations of the two colours, blue and khaki, with these opposed concepts: 'khaki' ... 'prison

garb' ...'confined' ... 'release' ... 'blue'. In sentence 2, the effect of 'release' could augment the sense of freedom, when compared with alternative verb choices such as 'present' or 'deliver' or 'send': the verb 'release' frequently connotes freedom in other contexts, even though here the object of 'release' is not people but 'blue clothes'. This notion of segregation is developed in the metaphor in sentence 3. The lexical item 'locked up' connotes incarceration. The bird metaphor might be accounted for in schema terms (see 2.4) as follows. With the final clause in sentence 3, 'the very feel of it makes an uncreased wing begin to beat against the bars', if an initial hypothesis were made that the 'wing' belonged to a bird, activating a BIRD schema by bottom-up processing, that hypothesis would probably be confirmed with the phrase 'beat against the bars', where 'bars' activated a CAGE schema and the idea of a caged bird would be evoked. The use of 'uncreased' might be take to imply that the caged bird had not previously had its wings creased by being confined to a cage. The idea of a caged bird is analogous to that of people being locked up, and the preceding comment in sentence 3 that 'few of us have been locked up before' may invite a reader to connect the two clauses joined by the coordinating conjunction 'and' in this way. This metaphor would amplify the idea expressed in sentences 1 and 2 that khaki is connotatively negative and imprisoning while blue is positive and liberating.

The theme, already discussed in this chapter, that the new recruits can witness while being separated from the attractive freedom and vigour that nature seems to possess, is further promoted during the account of a distasteful chore in chapter 9: 'Buck found a hedge-stake and prised the stinking layers [of sacking] apart over the grass: happy-looking grass, for it was rankly, greenly uncut and irregular, in the

waste triangle behind the butchery' (p.56). Here the adverb 'greenly' could connote the vigorous health of the grass, while 'rankly' denotes thick and uncontrollably growing vegetation. 'Uncut' is used only two chapters after a description of the forced and ugly haircuts given the recruits (p.50). This could invite a recollection that while the men are not free, the world surrounding them is: the grass is uncut and flourishing, whereas the men are shorn and subjugated. The idea of nature's colourfulness and potency may be further conveyed by the depiction of the moon in the following chapter. The moon acts directly on its perceiver: 'Through their [the windows'] openness it shines squarely, very yellow and quiet, on my face' (p.60). While Lawrence can contemplate the moon, he remains only temporarily at liberty to do so: at night, as the only man awake, studious of the brief lyrical interludes that apparently render his confinement more pleasant. Again, such lyricism might be interpreted by attempting to identify the narrator's superordinate goals. In 2.3 it was said that there is considerable psycholinguistic evidence for readers attributing superordinate goals to characters in literature. In cases where 'texts, such as descriptions of landscape or objects, in which no agents are referred to, the function of plans in providing coherence is less apparent' than in cases where agents are referred to; however, 'in such cases a reader's hypotheses about the plans of the author … may contribute to coherence' (Cook 1994: 83). In the context of use under discussion, the hypothesis that the author aimed to convey the beauty and attractiveness and power of the moon would be attested partly textually by the remark on its strength of colour ('very yellow'); and partly, perhaps, with recourse to a schema of MOON GODDESS, triggered by the word 'queen' in the subsequent dependent clause of the same sentence (pp.60-1): 'though little scurrying night

clouds flock ever about it, as if they begrudged us a full sight of their queen'. The concept of the moon as a queen is implicitly an adulatory one. Moon goddesses have power, beauty and attractiveness. Once again, schema theory might illuminate what is textually implicit. Such a glimpse of the beauty and colourful idyllicism of the moon forms yet one more thematic element that may contribute to the theme that a powerful and beautiful nature is at one remove from its captive beholders. Nature is at once colourful, beautiful and powerful. This theme seems to be furthered later in the narrative comment that chores are impinging on leisure to appreciate such loveliness: 'Our days pass half-choked in dusty offices, or menially in squalid kitchens, to and from which we hurry at a quick-step in fours through the verdant beauty of the park and its river valley …' (p.63). In this succession of clauses there is a clear yet implicit contrast between the stress and unpleasantness of the airmen's duties and the colour and vigour of nature conveyed in the final prepositional phrase 'through the verdant beauty of the park and its river valley'. By contrast with the long description of the park in chapter three, mention of the park here seems significantly briefer. Much more attention is given to the negative experiences of camp duties through the lexical choices made, i.e. 'half-choked' … 'dusty offices' … 'menially' … 'squalid kitchens' … 'hurry' than to the intermittently glimpsed 'verdant beauty' that the men now have little time to contemplate. This extract seems to constitute another thematic element that promotes the theme that nature's power and beauty is evident, yet recruits become increasingly powerless to enjoy it at leisure due to the pressures of service life.

It may be wondered if a reader would really link such elements ultimately into themes, for they occur often enough at some considerable distance from one

another in the text. For instance, the topos within the chapter on the park (pp.38-9) has been said to be a thematic element linking up with the excerpt just discussed (p.63), a distance of some twenty-four pages. Such a great distance might cast doubt on the proposal that a reader could link such elements and arrive at a proposition constituting a theme. Such distance, however, does not necessarily undermine the connection that I am claiming. Essentially, this claim relies on readers (not necessarily all readers) having a memory (conscious or unconscious) long enough to maintain the connection between or among the textual units. Such units may be linked, I am asserting, in the spirit of Prince and Rimmon-Kenan (see 1.4.1), as thematic elements in a chain that, ultimately, may lead to theme recognition.

The colour lexicon apparently adds a further element to the theme being developed. After a strenuous P.T. session, at brief post-breakfast leisure, the sun transforms the camp's hut roofs into a beautiful but explicitly short-lived prospect (pp.65-6):

> Yet today, despite my pumping chest, I managed the breakfast and was swaggering back from it when my eyes were held by the zinc roofs of the camp which slatted down the opposing slope of the valley from its tree-crest to the bank of the Pinne. (1) The night-chill had beaded dew heavily upon them: and when the sun topped the ridge and vibrated between the fringing trees along the flat angle of the roofs, it silvered their wet steps into a cascade. (2) Just for two minutes M. Section was very beautiful. (3)

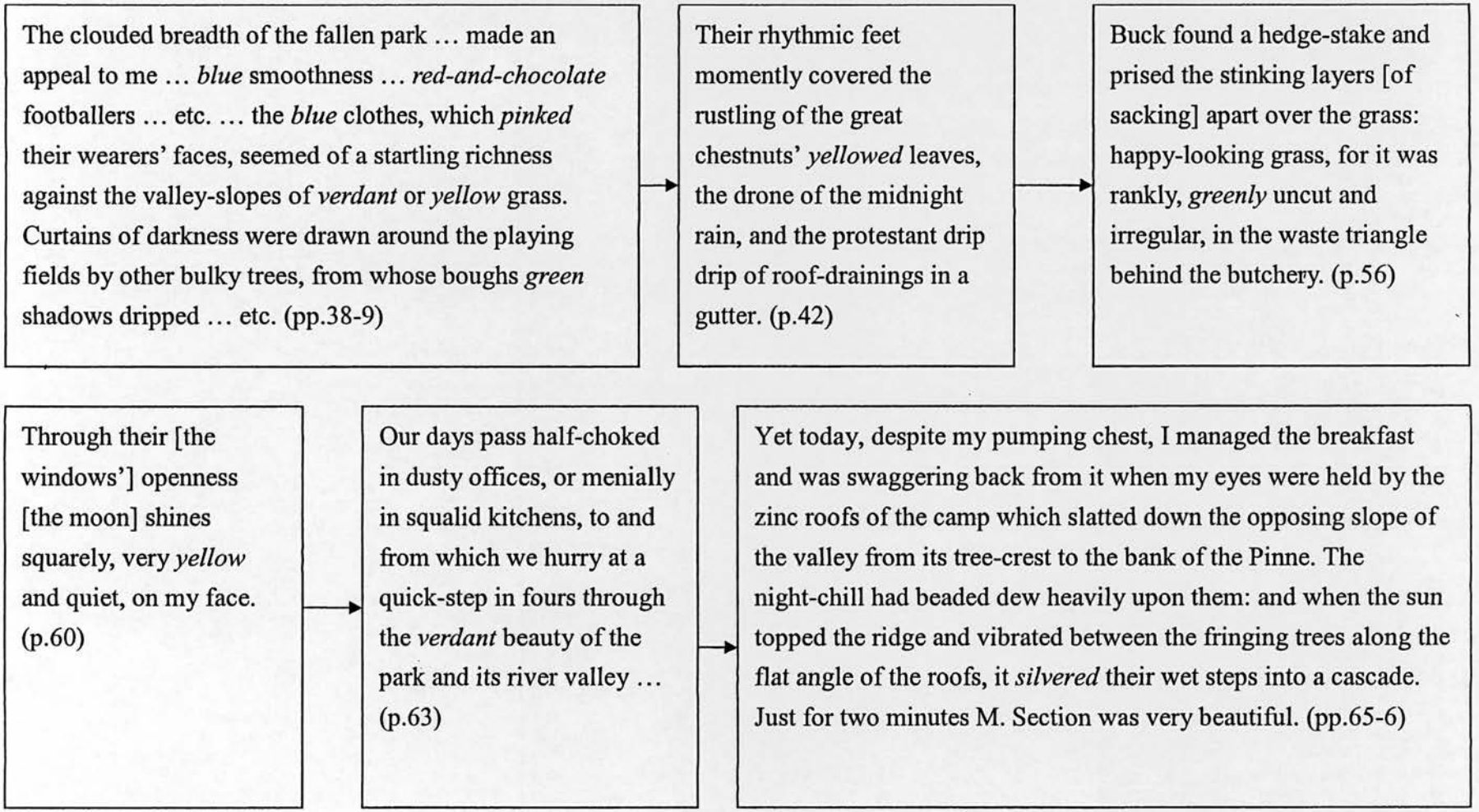
The main role of colour lexis in this example is probably in the contrast it expresses between the toil of camp activities (implied in the phrase 'my pumping chest' in sentence 1), and the rare off-duty opportunity to contemplate nature from an aesthetic perspective (from the clause beginning 'when my eyes were held …' until the end of sentence 3). The sun is the natural agent that imbues ('silvered') the figuratively conceived roofs ('wet steps') momentarily with visual loveliness

(sentence 2). The idea that this prospect is brief but idyllic is conveyed first in sentence 3's time adverbial phrase 'Just for two minutes', and then in its main clause 'M. Section was very beautiful'. In this respect, the extract is very similar to the textual unit involving the 'verdant beauty of the park' (p.63) discussed above. Due to this similarity, a link may be made between these two excerpts and a generalisation made: both excerpts would contribute to and promote the theme being discussed.

A thematic pattern seems to be emerging, therefore, from a series of textually discontinuous elements (see 1.4.1). They may be linked according to Prince's criteria for a theme. Such formal or functional textual units as diverse as a topos in chapter three, a noun phrase – 'the great chestnuts' yellowed leaves' (p.42) – or a sentence followed by a main clause describing the colour and activity of the moon (p.60) could be thematic elements. They would be linked when a reader identified the similarities in their various contexts of use. These similarities would lead to the formulation of a general proposition concerning each of them. Again, the theme would be that the narrator and his companions can witness nature's beauty, freedom and power from a perspective where they have little leisure to embrace such qualities because they are confined to the camp. This proposed linkage of textually separate and syntagmatically diverse units as thematic elements is diagrammatised in Figure 4.3 opposite (my italics, emphasising the idyllic contribution of colour lexis).

Earlier in this section I demonstrated how colour language highlighted the distinction between the Army and the R.A.F (pp.49-50). This theme is developed in chapter 13. The promised blue airmen's kit arrives in the hut. A lexicon of imprisonment is as salient here as it was when the R.A.F colour was first textually distinguished from that of the army. The new uniform is described (p.67):

Figure 4.3: the theme that nature's power and beauty is evident yet recruits are becoming increasingly powerless to enjoy it at leisure owing to the pressure of service commitments



> Good news in the hut at noon. (1) The tailors have taken pity on our imprisonment, and sent up the breeches and tunics for us all. (2) These rawly blue clothes, littering the brown beds, lent to our mustard-coloured crowd something of the brightness of the summer's sky, outside, upon this noble day. (3) Likewise they promised us the freedom of the gate. (4)
>
> A number of ideas are recapitulated here from chapter seven:

- Sentence 1: this introduces the topic of good news.

- Sentence 2: this specifies that news by reviewing the idea that khaki uniforms prevented men from being allowed outside camp (p.67). An anaphoric referential inference (see 2.3) might take 'the tailors' to refer back to the same tailors who were to alter the new blue uniforms (p.50). The phrase 'our imprisonment' (sentence 2) may recall the association between khaki and imprisonment: i.e. the content of the earlier statement that khaki is 'prison garb' and the metaphor of the caged bird (p.67).

- Sentence 3: this communicates the colourfulness of the hut as a result of the new uniforms (perhaps with a connotation of the recruits' inexperience in the phrase 'rawly blue'); the contrast of 'blue' with the brown of the beds initiates a threefold colour contrast; the third colour presented, 'mustard-coloured', is presumably the khaki worn by soldiers as well as beginner recruits. Significantly, perhaps, it is the blue clothes that 'lent' brightness to these wearers of the disparaged army colour. The contrast of these colours may convey not only the colourfulness of the spectacle but also the promise of proud identity afforded by the blue uniforms. While their colour is bright, 'brightness' might also refer, in a related sense of the item, to the mood of the newly heartened men.

- Sentence 4: this invites a recollection that the blue clothes license their wearers to go beyond camp gates (p.50). Presumably 'they' refers anaphorically to 'the blue

clothes' in sentence 3.

So far blueness has seemingly acquired a special intra-textual meaning in *The Mint*, signifying a qualified freedom from the Depot, and the idea that wearers of R.A.F. blue feel pride as members of a distinct branch of the armed services. This special significance for blue is further developed when, on a rare half day's holiday, it is presented as a rival in attractiveness to the greenness of the park. Blue comes to be seen not only as the emblem of identity of a special group of people, but also as an indicator of common fellowship, kinship or comradeship within the confines of the camp. The parallelism of two prepositional phrases (in sentence 2 of the following extract), of which the head nouns are 'blueness' and 'greenness', seems to render the rival attractions of nature and human kinship particularly clearly (p.70, my italics):

> I wandered again into the park, to feel its decaying beauty: but achieved less keenly. (1) My new kinship with the uniformed inhabitants bent my eye to draw longer pleasure from the *blueness* of a knot of fellows asprawl, gambling in the grass, than from the *greenness* of the wild grass itself. (2)

The 'again' of sentence 1 invites a recollection of the first entry to the park, and perhaps of its circumscribed idyllicism. While both blueness and greenness may suggest here that there are perspectives on camp life that offer momentary freedom and escape from its demands, blueness now outstrips the solitary appeal of nature. The use of 'uniformed' in sentence 2 may recall the notion that the men are wearing blue. Their 'blueness' may again signify the theme that they share proud aspirations in the R.A.F. It is visually appealing, perhaps, precisely because it signifies the narrator's affiliations with those who also wear the colour.

In church, in chapter 15, such a sense of fellowship seems partly conveyed by use of a possessive adjective in the phrase 'our blue waves' (p.76): 'The

much-restored fourteenth-century church was three parts full of our blue waves, on which the oddly-mobile heads rolled loosely, above the pew-backs'. Use of 'our' here includes the narrator in the prospect of the 'blue waves' of airmen filling the church. This seems to reinforce the idea of kinship among the wearers of blue. Blue in dictionaries (e.g. *NSOED*) is sometimes said to be the colour of the sea. Its textual collocation with 'waves' may assist in a *double entendre*: a 'wave' in a military sense may mean 'a group of soldiers, tanks, aircraft etc that move forward and attack the enemy together' (*CCELD*) or a wave of water such as a sea wave. This second sense seems more coherent in the present context of use, if one considers the idea of objects floating on sea waves. That the heads 'rolled loosely' on these waves could well evoke an analogy with the idea of flotsam and jetsam bobbing on the surface of the sea. Looseness also suggests lack of restraint. The notion of the 'oddly-mobile' heads that roll loosely is explained in the subsequent sentence in such terms: 'Mobile heads, for eyes were no longer *chained* to the front' (p.76, my italic). Despite this momentary freedom from (metaphorical) chains, the explanation that follows the phrase 'odd heads' probably offers a further reminder of confinement (p.76): 'Mobile heads, for eyes were no longer chained to the front, and odd heads, in colour and shape: for all caps were off, a betrayal which never happened by day except as now, in church. Recruit-heads were clipped to the blood and pale as the scalp's pink.' Whereas blue has become, as seen in earlier discussion, a colour with positive connotations, the pink of the scalp may have negative ones. The bare heads are presumably 'a betrayal' because they reveal that the men are compelled by the R.A.F. to have unsightly haircuts. For a reader who recollects the compulsory haircuts (p.50) and the 'greenly uncut grass' (p.56) that, I have argued, contrasts with those haircuts,

this would further the theme that life in the Depot is a form of imprisonment. This point will presently be made clearer in schematic terms. It should be noted that colour terms are directly involved in representing this theme. The idea of the pink shaven heads is re-introduced as suggesting imprisonment: in the phrase 'our prison-coloured lolling heads' (p.77), a second reference to the shaven and moving heads introduced in the passage on 'oddly mobile heads' just considered. With the item 'prison-coloured' a reader's PRISON schema might be activated. It would perhaps contain embedded sub-schemas (see 2.4.2) for people in prisons, e.g. WARDER, PRISON GOVERNOR, CONVICT. The CONVICT sub-schema would evoke the knowledge that convicts had shaven heads. Shaven heads show the pinkness of the scalp beneath the hair. Thus although there is no textual use of the noun 'convict', the processing of 'prison-coloured' just proposed could well lead to the idea that the men look like convicts, and so were effectively like prisoners. This implication of a prison environment might well be linked in a reader's mind with earlier instances implying incarceration: the potentially thematic links constituted by those textual units depicting the hut as a cattle boat; and the associations of khaki dress with confinement to the camp.

In the hut again, the theme that kinship is to be found among ones peers within the ranks of the R.A.F. resurfaces, with the narrative comment that 'There lies a golden mist of laughter – even if silly laughter – over our hut. As with the notion that kinship seems even more attractive than idyllic attractions, launched in chapter 14, the colour term has positive connotations. The interpretation of 'golden' with regard to the noun phrase it collocates with ('mist of laughter') may need some explanation. This laughter might be deemed positive because of the conventional

associations of 'golden' with worth or value (Bennett 1988: 76). 'Mist', denoting a medium that obscures, here seems to connote superficiality. There is laughter, that is to say, without deep penetration, laughter that is a joy and treasure, but which metaphorically forms fog rather than clarifying or providing a clear view of anything. The narrator links this positive feeling of camaraderie to the 'conditions of a common servitude' (p.82) that the men are experiencing. Thus colour language may be enrolled in the idea that kinship is a welcome benefit for all who face together a common subservience in the R.A.F.

Lawrence further develops the idea that Depot entails restrictions. Recruits must perform arduous chores. Natural beauty is encountered only intermittently. A reader is invited to note the contrast between its appeal and the distastefulness of chores. In chapter 19 a party of men are transported past Hillingdon House, which 'looked forlorn, because of its black windows, behind whose wideness the clerks lounged with their first cups of tea' (p.87). 'Forlorn' has negative associations. As the text links forlornness causatively to blackness, the effect may be to communicate the commonly negative connotations of blackness. Augmenting this feeling of negative forlornness is the declaration that other men are at trivia with morning tea, while the narrator is on the way to a task. The choice of the verb 'lounged' implies that the clerks were at ease. The expression 'first cups of tea' intimates that they might have nothing of much importance to do. By contrast, those engaged in the chore in the chapter entitled 'Shit Cart' (p.87) collect refuse bins with 'mouldy green bread'; onto the contents of the bins 'gallons of black stuff, like treacle' has been poured (p.87). The mouldy green bread and the black and copious ('gallons of') but indeterminate ('stuff') liquid poured onto it probably evokes distaste. No less distasteful,

presumably, are the 'grey lakes' (p.90) of sour milk poured out for the camp pigs during the chore. If milk is white, by schematic default, 'grey' would be likely to evoke distaste in a reader, suggesting that the sour milk is dully discoloured. Negative affect might also be evoked by the term 'lakes', conveying the great expanse of the off-coloured liquid.

The men are given 'a breather in the golden sunset' (p.90), inviting a reader to contrast the unpleasant chores with the pleasures of a golden sunset. The contrast may extend the theme that nature's beauty contrasts dramatically with the arduous constraints of Depot life. Exhausted after the ordeal, the narrator 'lay staring into the black roof for hours, trying to forget the five days that must pass before my laundry went' (p.91). The adjective 'black' in the phrase 'black roof' quite possibly recalls for a reader the 'black windows' of Hillingdon House. Both instances of 'black' may reinforce the negative impressions of the work that Lawrence has just done. The latter instance perhaps embellishes the idea that the chore was disgusting by offering the negative connotations of obscurity and an absence of colour.

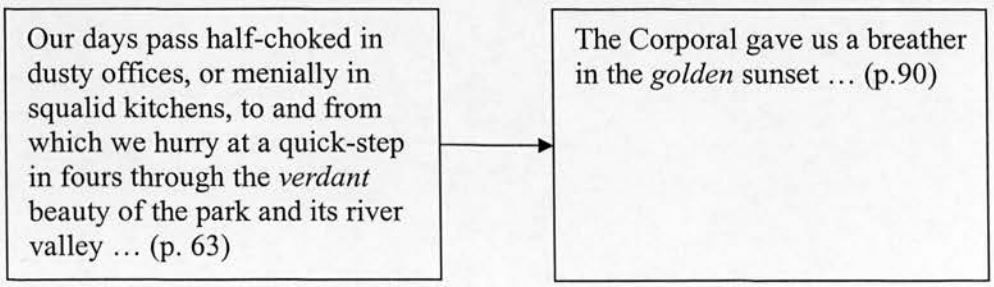
It would seem that lexical connotations perform considerable work in developing intra-textual themes. Table 4.2 indicates that performance for the episode entitled 'Shit Cart', although it should be noted that in the previous analyses also, the force of lexical connotations in theme recovery seems of great importance. It would seem that an indispensable element in the notion of a theme may be found in the connotations of lexical sets, whether these become apparent through the enhancement of idyllic landscapes through colour lexis, through implications in schematic contrasts between armed services (e.g. R.A.F. blue vs. army khaki) or through the range of negative lexical connotations presented in Table 4.2 (my italics):

Table 4.2: lexical connotations and their contribution to the theme that life in the Depot inevitably involves taxing and repellent chores and duties

Colour terms or phrases	Lexical connotations	[+or -]
black windows	forlornness, depression	[-]
mouldy *green* bread	repugnance, distastefulness	[-]
gallons of *black* stuff	repugnance, distastefulness	[-]
grey lakes	repugnance, distastefulness	[-]
golden sunset	warmth, value, colourfulness	[+]
black roof	depression, obscurity, absence of light	[-]

The implicit contrast between the idyllic 'golden sunset' and the unpleasant details of the chore demonstrates another link with the theme that nature's power and beauty is evident, yet recruits become increasingly powerless to enjoy it at leisure due to the pressures of service life. A partial connection among thematic elements could be represented as in Figure 4.4 below, including the golden sunset:

Figure 4.4: thematic elements within the theme that nature's power and beauty is evident, yet recruits are becoming increasingly powerless to enjoy it at leisure due to the pressure of service life

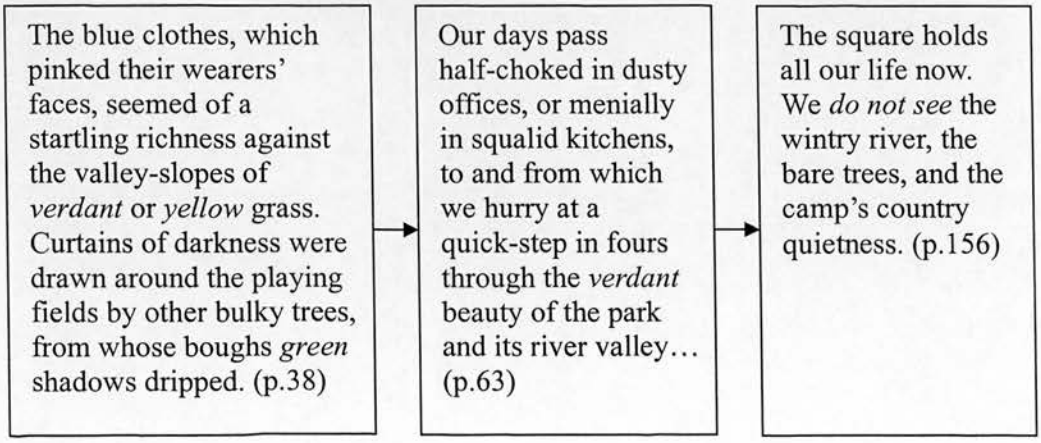


A final instance of the idea that nature is abundant and attractive occurs near the end of Part One. The men are building an iron fence: 'It felt always like fine weather, and the scent of deep, brown grass and the feel of sun-warmed iron are not my least memories of the Depot' (p.111). One important difference from the previous occurrences of colour terms in idyllic descriptions of nature, however, is that up to this point the natural world has been perceived as elusively and tantalisingly beautiful. Here, in marked contrast with the 'Shit Cart' portrayal, the men's work briefly becomes part of an experiential reward and not merely a chore: the 'sun-warmed iron' is a sensory aspect of that reward, along with scent and colour ('the scent of deep brown grass'). The prospect of departure from fatigues and chores is imminent as the men are 'squadded men, just waiting for their instructor to come back off leave' (p.111). At this point nature is – rarely – not seen as a world apart from the troops and their working life.

However, it is made clear that squadding is becoming a preoccupation that increasingly restricts freedom. The park is reintroduced in chapter 28, but no colour terms elaborate the idyllicness of the park discussed earlier: 'Mostly the park fades because the square is taking strong possession of our minds: – that square of tarmac on which the Air Force is going to re-shape our clay' (p.117). The verb 'fades' here might suggest not only that the memory of the park is becoming indistinct but that its colourfulness – dwelt on in chapter 3 – is also fading in men's minds: a colour, after all, may fade in the sense that it loses brightness. Once again, service life realities have come to impinge on the joy and liberty of contemplating nature and beauty. The idea that nature is powerful, vigorous, flourishing and colourful is modified into the idea that the freedom to contemplate it has been overtaken by preoccupation with

square training. This is restated in Part Two: 'The square holds all our life now. We *do not see* the wintry river, the bare trees, and the camp's country quietness' (p.156, my italics). While there are no colour terms in this textual unit, this fact itself seems significant: one might trace through the text units where first, the colours and sounds of the park were contemplated in detail and where the protagonist's superordinate goals in noting such details were presumably of aesthetic contemplation, through excerpts where colour in nature was still registered though more briefly ('through the verdant beauty of the park' (p.63) ...'the greenness of the wild grass itself' (p.70)) to the point where the mere indication of such natural attractions is expressed, negatively: in the clause 'we *do not see* the wintry river', the negative verb phrase expresses the negation of seeing idyllically. 'See' also assumes a more metaphorical function here, in governing its third object, 'the camp's country quietness'. Quietness is not a literally visible entity, and the country quietness is an idyllic feature that is missed by not being seen (in a sense of 'attended to' or 'perceived', presumably) due to preoccupation with square training. Servitude has come to exclude time for idyllic contemplation. Figure 4.5 partially represents this idea that, of necessity, duties are placing the idyllic increasingly out of reach (my italics):

Figure 4.5: the diminishing presence of idyllicness in Parts One and Two



The bulk of Part Two of *The Mint* relates the arduous demands of training and square drilling imposed on the men. I offer this concise statement in order to concentrate on the intra-textual thematic contributions of the colour lexicon. In chapter 5, seemingly the only occasion in part Two, an idyllic mode is resumed – one indication of this is a recurrence of the moon motif, e.g. in the phrase 'the appellant moon easily conjures me outside …' (p.137). The narrator aims to escape 'from the fug of man into chilly open silence' (p.137), by taking a solitary nocturnal walk around the camp, returning to the hut at dawn (p.138, my italics):

> At the first *greyness* in the sky, or just before, I'd return to the hut. (1) When I edged the creaking door open, inch by inch, the slow warm breathing of the fellows would pulse out to my ears, as though a huge beast were stabled there in the *blackness*. (2)

Grey is an indeterminate hue, neither black nor white; it is not luminous (Wittgenstein 1977: 7e, 9e) and sombre. This sense of 'greyness' is the one perhaps communicated here. By contrast with the bright colours of the day, of the park in Part One (pp.38-9) or the new uniforms (p.67) discussed above 'greyness' may connote narratorial despondency. This would be fitting for a context of use in which the solitary narrator walks around the camp while others sleep. The considerations in the preceding four sentences of my analysis lead me to prefer this reading to one in which the greyness is only read in its literal sense. However, such a reading would be distinctly possible for some readers. The subdued greyness of dawn is followed textually by an encounter with a 'blackness' that is portrayed as if it concealed 'a huge beast'. The choice of 'beast' at this point instead of, say, 'horse', may be significant. Probably, by default in the schemas of many readers, a typical stabled animal is a horse; but the statement including the general noun 'beast' in this context may convey a fear of an unknown but bestial entity hidden in the darkness. To be

cooped up with one's fellow men, so conceived, is an unpleasant, disturbing prospect. The idea contributes to the theme that the camp is like a prison for the men who are compelled to live with one another. Being compelled to live with one another may entail being forced to live alongside the animality or bestiality in one's fellow recruits.

Drill is no less taxing than the chores in Part One discussed earlier. Colour terms also indicate the strenuousness of punishment drill: 'After three-quarters of an hour without an easy the sweat had oozed out from our shirts, through the tunics to the cross-braced equipment whose brown-clayed texture it turned oily black in spots' (p.140). Oily blackness is probably not a pleasant concept given knowledge of – and affective response to the distasteful idea of – the sweat that has caused it to appear. P.T. being cancelled due to rain, the narrator 'marked the salved hour with a white memorial stone' (pp.143-4). In processing this last quotation knowledge of a conventional metaphor might be drawn upon[3]: 'white' in 'white memorial stone' may connote good luck. 'Salved' in 'the salved hour' implies consoling or soothing properties attached to the period of freedom that replaces P.T. It would be best understood to mean that the hour was 'salved' or soothing *because* P.T. was cancelled: 'October the twentieth was the first dawning altogether too wet for P.T. I marked the salved hour with a white memorial stone' (pp.143-4). A causal antecedent inference (see 2.3) would probably be made to link the two facts, i.e. that P.T. was impossible and that this made the hour consoling. That consolation seems particularly coherent in view of numerous intra-textual references to Lawrence's physical difficulties with P.T. (e.g. p.139). I have elaborated this example as a further demonstration of how inferences might be made in the process of rendering explicit textual implicitness. In

addition, this provides yet another example of how colour terms may operate by connotative meaning. A case for assuming that lexical connotation may contribute importantly to theme was made in 3.3; and in the discussion of Barthes in 1.5.2.

Perhaps little else may be said about the role of colour language in expressing and developing themes in Part Two of *The Mint*. It has, I hope, become apparent that there are a number of smaller aspects to the larger theme that Lawrence and his fellow men are confined. These aspects of this larger theme do not seem to be arranged consecutively to one another in the text, but to be expressed and developed at intervals alongside each other throughout it. Such themes include: the theme that the R.A.F. recruits are within view of, yet become increasingly cut off from, the leisure to enjoy a natural world that possesses beauty, freedom and vigour; the theme that the camp is like a prison for the men who are compelled to live in it along with one another; the theme that belonging to the R.A.F. as a unique branch of the armed forces promotes pride and a sense of unity and purpose in the wearer of blue; and the theme that Depot life involves taxing and repellent chores and a dispiriting obligation to conform to restrictive service regulations.

It has been seen how, at least within the themes discussed in Parts One and Two of *The Mint*, colour language communicates a negative portrait of the R.A.F. Depot. In Part Three of *The Mint*, life in the Cadet College is portrayed very differently from life in the Depot. Some textual indication of this is suggested in the narrator's explicit statements that Cadet College is a happier place in which to serve in the R.A.F.: 'how different, how humane, life in Cadet College was … perhaps some glint of our contentment may shine from between my phrases into your eyes' (pp.189-90). However, the following analysis attempts to explore that contrast and to

show how indeed it does seem that themes emerge that are very different from those in Parts One and Two in terms of their positive nature.

The first example of this difference entails a contrast that may be identified in the ways in which 'whiteness' is used. Whereas in the Depot an intrusive and stark whiteness from 'conflicting arc-lamps' was argued to penetrate the hut in the Depot (p.41), in the hut at Cadet College, whiteness seems to contribute to a positively connotative depiction of night-time. It seems idyllic, for reasons I shall now explain (p.199):

> Our nights are white. (1) The ten windows have been catching the moonlight, since I came, and the walls are lime washed a water colour: so that even starlight and the reflections of the distant lamps over there in the College make them gleam. (2)

In processing terms, on encountering the word 'night' in sentence 1, one might expect an activated NIGHT schema in many readers to contain notions of darkness or blackness by default. Thus the statement in sentence 1 would disrupt these expectations: nights are white rather than black, light rather than dark; and perhaps, associatively, good as opposed to evil. In addition, the attractions of the interior may be evoked in sentence 2 by the noun phrase 'a water colour', light and delicate, presumably. The occurrences of 'moonlight' and 'starlight' in sentence 2 perhaps also augment this idyllic prospect of the hut.

Unlike Depot, the Cadet College is not obviously strenuous. An account of a typical awakening in the men's hut makes this apparent: 'The reveille here is the most grateful of any camp I know. There are no whistles or bugle calls … and no orderly sergeant to bray hideously. Just we let the dawn rouse us' (p.199). Lawrence finds that he is well accommodated to his surroundings because of his size, fitting into the bath (p.200):

> ...a funny little bath, a square brown earthenware socket, like a drain, in the cement floor. (1) Fortunately I'm little, too, and if I tuck up like a tailor I can just squat in it, as if I were a dirty dish in a sink, with six inches of warm water round me: and there I splash, and shave, and splash again. (2) This is heaven on a cold morning ... (3)

Although this detail of the bath is arguably minor, and although the colour word 'brown' in sentence 1 does not have any obvious thematic role, the excerpt is included here further to illustrate the pleasure that the narrator takes in his new surroundings. It may also illustrate, with the suggestion that Lawrence can 'just squat' (sentence 2) in the bath, a general idea in Part Three that I shall shortly return to, that the Cadet College environment seems suited to the men.

The pleasures of the Cadet College are also suggested in the idea that blue R.A.F. uniforms match the men's shadows on the parade ground: 'Everything else upon the square, a huge asphalt place, hut-circled and echoing, is deadly still. Imagine a raw wind, and a wet early sunshine, *making our shadows on the tarred ground the exact blue colour of our clothing*' (p.202, my italics).

It might be asked how, if a response involves more than simply noting that these two colours match, this idea of matching colours could signify pleasure in the environment. Such an interpretation arises from considering the text, and also how readers presumably conceive of the notion of matching. The idea of matching colours is, commonly, that one hue or shade is suited to another by its closeness or identity of resemblance. This identity of hue seems felicitous because of this connotation of suitability that seems inherent in the notion of matching colours. Further support for this positive reading seems to be implicit in the preceding text: Lawrence is depicting the thrill of a trumpet note on parade (p.202):

> The salute is the shrillest note a trumpet can sustain. (1) It goes through us, however densely we close our pores. (2) The thrill of exceeding sharpness conquers, in blades, sounds, tastes. (3) Everything else upon the square, a huge asphalt place, hut-circled and echoing, is deadly still. (4) Imagine a raw wind, and a wet early sunshine, making our shadows on the tarred ground the exact blue colour of our clothing. (5)

Consonant with the positive, overpowering thrill of sound described in sentences 1-3, arguably, is the invitation to imagine the satisfaction of colours that suit one another in sentence 5. Again, sentence 5 could convey the idea that troops and workplace are in agreeable harmony with one another.

Later in Part Three this theme that the aircraftsmen are suited happily to their workplace is developed by the description of the hangar where the men work. The men are restricted only in a very general, almost impalpable sense of confinement or restriction, i.e. that people are obliged to work in a given institutional environment. A rationale for this reading would once again involve the sensuous terms in which perceptions of physical conditions are rendered (p.203):

> Then, on every fine day, the sun streams in, gilds our kites, and plants fifty-yard ladders of dancing motes in the dingiest corners of the huge place. (1) Also the sun evokes the private smell of B. hangar: something in which oil and acetone and hot metal have a part. (2)

A reading of this excerpt might be described as follows:

- Sentence 1: the sun is a dynamic agent that 'streams in'; it turns a positive golden ('gilds') the cherished aeroplanes ('our kites'). The sun also 'plants' (a verb often connoting cultivation and fertility) huge areas of vigorous ('dancing') motes to enliven even the 'dingiest corners' of the vast hangar. The powerful and idyllically beautiful nature that was earlier at a remove from workers and their work becomes a promising daily experience, even within the workplace interior.
- Sentence 2: the sun not only colours, positively brightens and illuminates the hangar in sentence 1 but also stimulates, in sentence 2, the senses of smell ('the

private smell of B. hangar') and touch ('hot metal').

An earlier instance where colour language seems to promote this theme that the working environment in Cadet College is suited to its airmen is the narrative comment on the blue R.A.F. uniforms, which appear as a special private dress (p.196, author's italic):

> Their uniforms, too, seem *worn*: not so much badges of service, as the private clothing of their profession. (1) Blue is a reducing agent. (2) The modest colour and spare fit prompt its wearers to seem a handy size. (3)

The point here is that firstly, the blueness of the uniforms is perceptible as part of the theme in Part Three that the airmen have a harmonious relationship with their surroundings and secondly, that the comment on the privacy of this conception of blue uniforms (sentence 1) is a development of a theme of Part One that to be a member of the R.A.F. as a distinct branch of the armed forces is a source of pride. Both considerations lead to the conclusion that far from feeling constricted by the R.A.F., e.g. cut off from an elusive and potent natural world of beauty or forced to reside among bestial peers in a hut resembling a cattle boat, Lawrence largely views Cadet College as a liberating environment where men are happy with their work.

The following portrayal of the hangar might be described as a multi-sensory rhapsody (p.204, my italics):

> At night it looks a palace. (1) We switch on lamp after lamp, high in the roof, and a wedge of *golden* light pours through the open front across the illimitable aerodrome which runs up, saucer-like, to a horizon like the sea, and sea-coloured, of waving *grey-green* grass. (2) In this stream of light puny figures, eight or ten of them, swim, at a game of push and pull around the glitter-winged Bristol Fighters or Nine Acks. (3) They drag them one by one into the lighted cave: then the doors clang shut, the lights go out: and the dwarfs trickle out from a dwarf-door in rear, across grass and gravel, bedwards. (4)

In this passage too, colour language importantly promotes the idea that men are in harmony with their environment at Cadet College, as the following analysis argues:

- Sentence 1: the PALACE schemas that may be triggered by 'palace' may harbour the information that palaces are opulent and expensive. If there are reader sub-schemas for PALACE GROUNDS, there would probably be the knowledge that palaces may be spacious too.
- Sentence 2: the idea of spaciousness is developed through the phrase 'lamp after lamp'. It suggests that numerous lamps were turned on; the adjective phrase 'high in the roof' intensifies this sense of spaciousness by registering the idea of a high roof. The powering of the lamps provides a source of 'golden light'. As with the gilding activity of the sun in the hangar during daytime discussed earlier in this section, the positive association of 'golden light' with value and treasure is reinforced (see also Table 4.3 below). A sense of spaciousness is further promoted by the use of 'illimitable' in the phrase 'illimitable aerodrome'. There are thus indications that there is no real sense of confinement or restriction in this environment, by contrast with the Depot. There is also a 'horizon', perhaps emphasising the notion that there is a point far off to which the light runs, i.e. again, it seems, a conception of spaciousness. The horizon is 'a horizon like the sea, and sea-coloured, of waving grey-green grass.' The horizon-sea simile is reinforced with a colour comparison through the phrase 'and sea–coloured'. The meaning of 'sea-coloured' is offered with the use of 'grey-green' in the phrase 'of waving grey-green grass': i.e. possibly, grey-green is conceived as a familiar colour of the sea. With 'waving' another aspect of the sea is introduced. The sea commonly has waves and this fact may assist in

explaining the simile. The grass is presumably like the sea because it waves like sea waves. The golden light falling on the grass may render it 'grey-green'. One might note, at this point, the combination of nature (grass, sea) and artifice (golden light); that is, to take it that the golden light emanating from the hangar illuminates and mixes with the natural world of sea-like grass. The spectacle described arises visually from a blend of man's work and nature. At the end of this analysis, when the aerodrome is again described, it will be seen that this idea of nature blending with art is explicitly stated and developed in the text (p.232).

Such a reading, doubtless controversial and subjective, would intensify the theme that the servicemen feel at one with their work and with nature; that they feel free, by contrast with the restrictions and confinement of the Depot. Little or no indication is given in the third part of *The Mint* of the notion that the men are in an institution that forces them into servitude. On the contrary, the preceding descriptive passages would seem to emphasise notions – spaciousness, light and warmth, private identity, freedom – linked and incorporated, perhaps, into a general theme pertinent to Part Three that the Cadet College is an altogether happier place than the Depot was in which to serve in the R.A.F.

This general conception of the Cadet College as a happy environment may also account for the presence of descriptive text that elaborates and draws out the visual effects of troops on parade. On two occasions the troops are portrayed on parade. These two occasions, given below, are numbered for ease of reference. A funeral is described as follows (p.209):

> 1. When we parade in fog, our figures go flat. (1) There is no thickness, no shadows, no high-light of polished buttons. (2) Instead the fellows are as if cut out of grey cardboard, with a darker tint drawn round the edges, where the shafts of refracted light slip round them. (3)

and at a later parade (p.213):

> 2. The wind blustered down our ranks, also inspecting us, but roughly. (1) It brushed back the flap of the opposite flank's tunics (and of ours, no doubt, in their view), showing the lividly blue pocket-linings, underneath, and the top of each man's trousers. (2) The sunlight caught the lifting or falling cloth at an angle, brightening it. (3) So the still figures seemed to be all signalling together. (4) This movement singularly destroyed the illusion we were set to give, of blue cylinders standing most stiffly, hardly breathing, eyes level and straight ahead. (5)

A sceptical view of these passages might argue that they merely vary the mode of writing and divert readers. Perhaps, however, they contribute to the notion that Lawrence is celebrating the spectacle of the R.A.F. unit to which he belongs by close attention to intricate visual effects: rather as one might take a photograph as a memento. I shall now provide reasons for this reading.

In both extracts, the men are portrayed as a unit within which the narrator includes himself: in extract 1, sentence 1, this seems to be conveyed by 'we' and 'our figures'. Adding to this apparent feeling of community, the expression 'the fellows' in sentence 3 implies a degree of intimacy with one's peers. In extract 2, the pronominals 'us' (sentence 1), 'ours' (sentence 2) and 'we' (sentence 5) are also inclusive of the narrator and the group he is with.

In both extracts, moreover, language use seems to connote an artist at work: in extract 1, the parading men at the funeral appear flat and luminosity vanishes, seeming 'as if *cut out of* grey cardboard' (sentence 3, my italics), i.e. as if someone seeking to present them artistically had applied scissors or knife to cardboard; then used a dark pencil as 'a darker tint *drawn round* the edges' suggests (sentence 3, my italics). That is, because of the verbal phrase 'cut out of' and the suggestion that a darker 'tint' i.e. colour was 'drawn', these words could trigger an ARTIST schema whose contents might include sub-schemas for the tools of an artist (e.g. PENCIL,

PAINTBRUSH, CANVAS).

Whereas greyness and dullness is evident at the funeral, and perhaps suited to that occasion by underscoring the traditional mood of a funeral, brightness and blueness distinguish the men on parade in extract 2, sentences 2 ('lividly blue') and 3 (brightening). An artistic perspective is also evident through the concepts of visual illusion ('*seemed* to be all signalling together … destroyed the *illusion* we were all set to give, of blue cylinders standing most stiffly', my italics). To imagine men as 'blue cylinders' without motion is to imagine men pictorially as objects, i.e. as mere objects in a design. To imagine men as objects is, perhaps, one way of being artistic, along lines asserted by the Cubist artist Léger (quoted in Gerhardus and Gerhardus 1979: 58):

> When people, figures and the human body become objects, there is great freedom … But if the human body is still given a sentimental or expressive value in a picture, no development is possible in figure paintings. A cloud, a machine and a tree are elements of the same interest as people or figures.

If these are artistic perspectives on the R.A.F. unit on parade, they are probably positive artistic perspectives. They suggest a freedom to explore and appreciate the intricacies of visual impressions. That freedom seems more fully present in the portrayal of police duty in chapter 12.

A police patrol, it might be thought, would be a security check by default. However, in Part Three of *The Mint* it affords an opportunity to contemplate the Cadet College grounds lyrically. Once again, there is a sense of the spaciousness of the environment which, it has been suggested, assists in a positive depiction of the Cadet College in general: 'The transport-yard, our care, opens off the smoothly tarred main road and is *spacious*' (p.215, my italics). Moonlight fills the transport yard, re-introducing an idyllic element: 'The moonlight filled it. Across the sky crept a thin

haze, so transparent in the beginning that its translucency increased the brilliancy of the moon' (p.215). Lunar descriptions of this kind are reminiscent of Romantic poetry, as are the depictions of autumn leaves later in the chapter. On encountering the term 'moonlight', a reader might hypothesise (see 2.4.2) that the perspective to be pursued at this point in the narrative is lyrical, partly because the moon has already been conceived in the text as a queen or perhaps a moon goddess, and partly because many readers familiar with Romantic poetry could access a ROMANTIC POETRY schema that might contain concepts of the moon as attractive, colourful, romantic. The hypothesis seems strengthened by the lyrical effects of adjectives used to convey the delicate haze that actually intensifies the luminosity of the moonshine: 'transparent'... 'translucency' ... 'brilliancy of the moon'. This leisurely, detailed contemplation of the idyllic aspects of the environment reflect a private world, the mind of an observer who derives pleasure from noting the artistic or poetical effects of moonlight on landscape (p.215, my italics):

> Gradually, as the mist thickened, the moon seemed to wane. (1) Its rays struck upon the cliff of trees which bordered the far side of the road, rendering it more cliff-like, by flattening the planes of its height. (2) The mist was yet dry, so that the light became dusty, and the trees were powdered *grey* with it. (3) *Grey* trees, tied about their roots with a *grey* ribbon-wall of dry oolite slabs, well fitted: and, shining through the copse ... glowed the watch lamps of the power station like beasts' eyes: while the transformer, which alone works at night, whined low or loud as it spun round. (4)

The intensifying mist (sentence 1) and the moon shining through it makes the light 'dusty' (sentence 3); and the triple use of 'grey', once in sentence 3 and twice in sentence 4 in reference to trees and slabs, may convey the dull coloration of the world at night: not only may such colours contrast with the bright colours of daytime – e.g. of the park in Part One – but also with blackness which, by default, one might expect to be the colour of night, i.e. the total absence of colour. This

uniform greyness may convey sadness here, replacing the brightness of the moon. At the point where a reader encounters the watch lamps that 'glow like beasts' eyes' a feeling that the landscape is vaguely threatening might well be evoked – beasts eyes may shine or glow in the jungle at night. The awesomeness in this sense of night-time, where light is subdued and eerie noises are heard ('whined low or loud') may be conveyed. The flow of feeling seems to continue in the depiction of the falling autumn leaves (p.215):

> The leaves, Autumn's first converts, were falling singly, rarely, sadly as though the trees were conscious of each loss. (1)The moon and myself counted their fall. (2) By the yard gate the ragged leaves of a plane-tree lay upturned, so ashy-pale on the black grass-edging of the road that they gathered the moonlight: at first I thought them torn pages from a notebook. (3)

The pathetic fallacy (Wales 1989: 342) present in the idea in sentence 1 that the leaves were falling 'sadly' and in the suggestion that the trees were 'conscious of each loss' may reinforce the array of feelings – i.e. sadness and poignancy evoked by the drab grey landscape. It may further develop a response to the physical environment in Romantic terms. A response to the 'ashy-pale' leaves of the plane tree seen against 'the black grass-edging of the road' and gathering the 'moonlight' might be simply to register the delicate idyllic beauty of moonlit leaves. Such strong and detailed lyrical elements seem the more striking for their use in an unconventional setting, i.e. the R.A.F. grounds. The elaborateness of the night patrol description suggests that the narrator is free to explore feelings at length. Indeed, the description may be seen as a reappearance of the prolonged idyllic descriptive mode of writing that first occurred in the park topos in Part One, (and proved very limited in Part Two). In considering that topos I drew attention to the notion that a sense of impending confinement might be simultaneously communicated; and in considering

later occurrences of intermittent idyllic description in Parts One and Two I argued that such freedom was receding (see Figure 4.5). It is perhaps best to read this night patrol description as a part of the general theme that I have proposed (see 2.4.5) pertinent to Part Three that the Cadet College is an altogether happier place than the Depot was in which to serve in the R.A.F. It would be a part of that theme in the sense that the freedom it involved to contemplate idyllically would add to the other concepts discussed above in contributing to it – e.g. light, spaciousness, a private sense of profession. These concepts seem to be largely absent from the earlier two parts of the text. Instead of these concepts, confinement and restriction were evident. A contrast of the uses of colour language in Part Three with those in Part Two indicates that the colour lexicon in Part Three is overwhelmingly positive in connotation. The case for this last assertion will be continued in the remainder of this section.

It has been said how, earlier in Part Three, the gilding of the hangar interior by the sun and the golden light that streams through the aerodrome may augment the feeling in a reader that light, space and freedom are an intrinsic part of the Cadet College life. Lawrence amplifies this feeling by commenting on his service there in general: 'Cadet College, during my spell, was passing through such a golden weather' (p.223). The collocation 'golden weather' probably suggests a positive evaluation of the whole experience of the college. 'Golden' is employed here in its conventional sense of a thing or concept valued or treasured. 'Weather' is presumably a metaphor for the conditions of life at the College. Processing the phrase might entail drawing on knowledge derived from a WEATHER schema. If there are sub-schemas for weather types the most relevant one would be for SUNNY.

There is a plausible association between sunny weather and goldenness or yellowness. Sunny weather is characteristically desirable and enjoyable, at least to readers familiar with English weather, and given recognition of the English setting of *The Mint.* Thus the metaphor 'golden weather' might approximate to a happily memorable period of time.

Positive connotations of 'golden' are apparently reiterated in uses of yellowness and goldenness depicting Lawrence's motorcycle race with an aeroplane in chapter 16: 'Once we so fled across the evening light, with the *yellow* sun on my left, when a huge shadow roared just overhead. A Bristol Fighter, from Whitewash Villas, our neighbour aerodrome, was banking sharply round' (p.226, my italics).

The word 'fled' communicates a notion of escape – commonly, flight and escape from a danger or threat are linked concepts. Once again in Part Three, therefore, a suggestion of freedom may be evoked. To flee 'across the evening light' with the 'yellow sun' presumably as the source of that light – a causal inference (see 2.3) might be made here that connects the evening light to the yellow sunshine – is a poetical idea. It enhances the sense that the motorcyclist is experiencing beauty, light and freedom. The yellowness of the sun may convey its warmth and idyllic beauty.

Another connotatively positive instance of the colour of the sun occurs in the race itself: 'we seemed to whirl soundlessly between the sun-gilt stubble fields' (p.227). The idyllic 'sun-gilt' fields add to a long catalogue of similar uses of closely related colour terms that appear to reinforce the theme in Part Three that life at Cadet College is much freer and happier than at the Depot. Table 4.3 suggests the strong positive connotations of golden or yellow hues in Part Three of the text (my italics):

Table 4.3: positive connotations in uses of golden or yellow hues in Part Three of *The Mint*

Colour term use	Lexical connotations
Then, on every fine day, the sun streams in, *gilds* our kites, and plants fifty-yard ladders of dancing motes in the dingiest corners of the huge place. (p.203)	enrichment, value, attraction
At night it looks a palace. We switch on lamp after lamp, high in the roof, and a wedge of *golden* light pours through the open front across the illimitable aerodrome. (p.204)	enrichment, value, attraction
Cadet College, during my spell, was passing through such a *golden* weather. (p.223)	sun, warmth, enjoyment, opportunity
Once we so fled across the evening light, with the *yellow* sun on my left, when a huge shadow roared just overhead. (p.226)	idyllic beauty, warmth
we seemed to whirl soundlessly between the *sun-gilt* stubble fields. (p.227)	enrichment, idyllic beauty
Tomorrow the *golden* eagle moults on us. (p.230)	beneficence, opportunity, favour

An indication that Lawrence treasures his encounters with freedom and space appears at the start of chapter 16, with a declaration about personal happiness that includes colour language again (p.225, my italics): 'So long as roads were tarred *blue* and straight; not hedged; and empty and dry, so long I was rich'. To be rich in the presumed sense of being happy is a further form of metaphorical wealth that may compliment the numerous uses of goldenness or gilding found in this last part of the text (see Table 4.3). The desired roads are 'tarred blue'. Although it must be conceded that there may be no significance in 'blue' here for many readers, intra-textually a case can be made for its special significance. Blueness, I have argued, has on numerous occasions through the text acquired a special significance as the colour of the Royal Air Force, esteemed by its wearers, a colour connoting comradeship and, in Cadet College, of a private and proud profession. 'Blue' in the phrase 'tarred blue and straight' may reiterate these positive connotations.

Another use of 'golden' at the end of chapter 17 develops this notion of the special value attached to membership of the R.A.F: 'Tomorrow the golden eagle moults on us' (p.230). The golden eagle was and is an emblem of the R.A.F. (Rosignoli 1987: 91) and for a reader who knows this, it might be presumed to confer benefits upon those it moulted on. That is, the R.A.F. that Lawrence enjoys in Part Three is expected to benefit those under its auspices: once again, the associations of 'golden' may be with beneficence and favour, the R.A.F. providing opportunities for its servicemen.

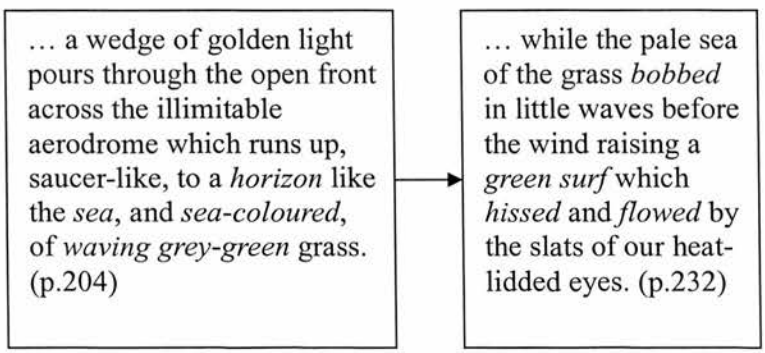
In the last chapter of *The Mint* Lawrence re-introduces the aerodrome, portrayed earlier as spacious, dynamic and vibrantly colourful. The text elaborates the idea that Cadet College is an environment where the human senses delight in the fit between nature and art. It was argued in the earlier discussion of the aerodrome description that the golden light pouring from the hangar across the aerodrome and colouring the grass grey-green brought together nature and artifice. In this second – and final – description of the aerodrome this idea is explicitly asserted in a narrative comment (p.232, my italics):

> The scents of the thousand-acre drome mixed with the familiar oil-breath of our hangar, *nature with art*: while the pale sea of the grass bobbed in little waves before the wind raising a green surf which hissed and flowed by the slats of our heat-lidded eyes.

The opening main clause of this sentence details that blending: the lexis of smell registers natural and artificial smells mixed, after which the concluding appositive statement 'nature with art' explicitly summarises that fusion. In the subsequent dependent clause beginning 'while the pale sea of the grass …' the metaphor of the grass as a sea is re-introduced. This metaphor may imply that, like the sea, waving and huge and energetic, Cadet College is a positively dynamic

workplace; that, as with the assertion that nature and art are blended, nature (the grass) blends well with this new working environment. Figure 4.6 demonstrates thematic links between the two occasions in Part Three where the grass of the aerodrome is conceived as a sea. The metaphor is elaborated in the later extract (right hand box below), i.e. in the idea that the grass 'bobbed in little waves', as sea-waves might bob; that the wind raised 'a green surf', ('surf' is a word associated with the sea); that that surf 'hissed and flowed' (flowing is an intrinsic property of liquids and so presumably sea water is suggested). Bobbing, hissing and flowing suggest dynamic energy and power, and such energy in nature seems to be celebrated in this description as an intrinsic part of this workplace, of the aerodrome (my italics):

Figure 4.6: thematic links through a shared metaphor between two textual units in *The Mint* Part Three: the aerodrome grass as a sea.



To be in such a workplace is not to feel burdened or browbeaten or restricted, as was the case in the Depot, but to feel delight in the properties of spaciousness, energy and sensory beauty it offers.

4.3 Conclusion

In this chapter I have explored ways in which colour lexis may participate in developing four themes in *The Mint*. At least three involve closely related negative notions: confinement, restriction, lack of liberty, oppression and servitude. I proposed that in the first two parts of *The Mint* the colour lexicon contributed to forming at least the following themes:

Table 4.4: themes of confinement in *The Mint* Parts One and Two

Theme 1: the theme that nature's power and beauty is evident, yet recruits become increasingly powerless to enjoy it at leisure due to the pressures of service life.
Theme 2: the theme that the camp is like a prison for the men who are compelled to live with one another under the scrutiny of the R.A.F. authorities.
Theme 3: the theme that belonging to the R.A.F. as a unique branch of the armed services promotes pride and a sense of unity of purpose.
Theme 4: the theme that life in the Depot inevitably involves demeaning duties, and a dispiriting obligation to conform to restrictive service regulations.

The first three themes subscribe quite closely in different ways to a general notion that may loosely be labelled 'confinement'. Theme 4 subscribes to a still more general but related notion that life in the Depot is repellent in many ways. Theme 1 exploits the notion of idyllicness, including visual beauty (and colour), to accentuate the idea that liberty to enjoy the environment contemplatively becomes increasingly limited as the recruits progress with R.A.F. duties. Theme 2 reiterates both by explicit statements and by implication that the men serving the R.A.F. are segregated like animals or beasts, or that they are effectively prison convicts. Theme 3 explores the conception of service uniforms as a sign that the men aspire to a proud identity as members of the R.A.F. At one point in Part One (p.70), already discussed in the

preceding section, Lawrence brings together the two notions of idyllicness and of fellowship as alternative and competing attractions. Theme 4 seems more distantly or indirectly to bear upon ideas of confinement than the other three themes. In it colour terms are used to portray the ill effects, the repulsiveness, the arduousness of servitude in the Depot. Against a suggestion that theme 4 is not intricately bound up with confinement or imprisonment, it might be countered that these negative aspects of servitude serve to augment the ideas of confinement or imprisonment or restriction whose case has been argued in this and the previous section.

In Part Three of *The Mint*, themes 2 and 4 effectively disappear. But themes 1 and 3 are re-construed over colour language. Colour is often used, it seems, to communicate the liberating aspects of Cadet College. Cadet College is portrayed as idyllically beautiful as well as dynamic, extending and developing the notions of idyllicness presented in the former two parts; and the conception that the servicemen are uniquely and specially suited to this environment and trade is also partly expressed through colour lexis. A general theme to which these uses contribute would seem to be that Cadet College is an altogether happier place than the Depot was in which to serve in the R.A.F.

In the next chapter I shall examine *The Mint* with particular attention to the lexicon of sounds. I shall aim to establish that by studying sound language also, themes may be recovered, and that an understanding of how this lexicon may be construed thematically by some readers is indispensable for a full appreciation of the work. For reasons of space, I shall restrict the analysis largely to the proposal that sound language contributes to a 'theme of idyllicness'.

Endnotes

1. [p.148] Lawrence himself translated *The Odyssey* (Lawrence 1991). As Hornblower and Spawforth (1996: 880) point out, the *locus amoenus* tradition dates from Homer's descriptions of the grotto of Calypso and the garden of Alcinous in that work.

2. [p.157] More precisely, the narrator in particular indulges in contemplating an idyllic world. It would seem impossible to make any judgement about how other characters in the story might have felt because in *The Mint* narrative point of view or focalisation (see e.g. Simpson 1993) is almost entirely from Lawrence's own perspective. The theme proposed would be one based upon the perceptions of the narrator, as construed by a reader.

3. [p.176] Haughton notes that Lewis Carroll used the phrase 'white stone' (Carroll 1998: xix–xx) to commemorate in his diary his private boat trip with Lorina Liddell, a sister of his heroine Alice, who inspired the Alice books. This and Lawrence's use of the expression draw on the ancient custom of using a white stone to commemorate a happy event (*NSOED*, entry for 'mark with a white stone'). Ferber (1999: 233) also, referring to Rabelais's *Gargantua*, notes this ancient association of white stones.

Chapter Five
Sound language and themes in *The Mint*

5.1 Introduction

A case was presented in Chapter Four for (subjectively) reading Lawrence's book in terms of how its colour lexicon seems to contribute to a 'theme of confinement'. To the parenthesis in the preceding sentence should be added a qualification. I have aimed to give some account of the presumed operation of schema theory and inference-making in the process of 'theming' (see 1.5.2). In this chapter I attempt a parallel analysis, considering some thematic uses of sound language in the same text. The main point being developed here is that sound language is essential to recovering themes in the work.

5.2 Textual analysis: sound language in *The Mint*

Sound words at the start of *The Mint* have negative connotations. The narrator first tells of his heart 'pounding in fear of that little door through which I must go to join up' (p.35): hearts often pound in situations of duress and clearly this state is linked here to fear of joining the R.A.F. During his medical examination he notes: 'The Scotch-voiced doctor's hard fingers go hammer, hammer, hammer over the loud box of my ribs. I must be pretty hollow' (p.35). That the ribs are conceived as a 'loud box' might be interpreted in the light of the sentence following it. A box being tapped or hammered on is likely to produce a louder sound than a full or partially full box, which one might expect to produce a more muffled sound. Thus the deduction about hollowness may be seen as causally based on the perception of the loudness of the

'box'. 'Loud box' may suggest the hollowness of the body beneath its rib-cage and thus negative connotations of a poor physical state. About to enter the gate leading to the camp, the narrator finds that the main street 'clanks with hulking trams labelled Shepherd's Bush' (p.37). The clanking of the trams may connote a discordant sound, fitting to the situation of dispirited recruits. On the other hand, the sounds of the planted stick of their conducting officer may suggest harshness, and perhaps the assertiveness of the officer beating the pavement as he moves: 'The stone flags *ring* under the ferrule of [the conducting sergeant's] planted stick' (p.37, my italic). While the sounds of the sergeant's planted stick may be assertive and harsh, another sound effect reiterates the men's dispiritedness: '*Shuffle shuffle* goes the loose crowd of us, past another gate' (p.37, my italics). The shuffling may suggest the way in which the men move, their reluctance to subjugate themselves to their new Air Force taskmasters. This reading is supported in the earlier reference to the 'loose crowd' as 'us six shambling ones' (p.37).

Up to this point no positively connotative sound language occurs. However, the idyllic park setting is conveyed by extensive use of sound language (pp.38-9; see 4.2 for the full text of this chapter). Park Road is 'quiet' with a 'blue smoothness', the contours of the park are described and on one slope 'swelled the strident activity of red-and-chocolate footballers' (p.38); the football itself 'plonked musically against men's boots or on the resistant ground: and each game was edged by its vocal border of khaki and blue' (p.38). A rhapsody of colour here complements a rhapsody of sound, contributing to the idyllic portrayal of this *locus amoenus* (see 1.4.4 and 4.2). The river's banks are out of bounds to troops but 'in its sallows[1] sang a choir of birds' (p.38). The description of birdsong is directly followed by a description of the

sounds of tubular bells. Each of these sounds seems to intensify the special aesthetic effects of this musical experience: 'The gentleness of the river's air added these notes, not as an echo, but as an extra gravity and sweetness to its natural sounds and prolonged them into the distances, which were less distant than silvered with the deepening afternoon and the mists it conjured off the water' (p.39). The idyllic effect is implied by the blend of musical and natural sounds, subsequently extending the dimension of listening to a dimension of spatial arrangement ('and prolonged them into the distances') and connotatively precious colour ('silvered'). The harsh sound of the trams offsets the attractiveness of the preceding lyricism of sound and colour: 'The dragging rattle of electric trains and trams, outside the pale, emphasized the aloof purposefulness in which so many men were cloistered here' (p.39). A 'dragging rattle' is arguably a disagreeable or jarring sound. It comes from vehicles ('electric trains and trams') that transport people – other than the new recruits – freely from place to place. There appears to be liberty 'outside the pale', a phrase that reinforces the notion that conversely, there is an area inside the pale where the men are 'cloistered': sequestered, secluded. While, then, the blend of varied and attractive sounds initially depicts a realm of lyrical beauty, the discordant sounds of trains and trams might by contrast with them underscore the sense that the new men are isolated from the outside world. That sense of isolation soon afterwards seems to apply to the narrator when he wonders whether his head was 'swimming in the brilliant silence which thronged the empty place …' (p.40). The lexical collocation (see 3.2.1)'brilliant silence' is synaesthetic; there may be an implication that the combination of the brilliant whiteness of the 'primary white' walls (p.40) and the absence of sound overwhelm the solitary narrator and intensify his disorientation in

the new environment. The absence of sound is not total, but distant sounds combine with it to augment the feeling that the unfamiliar camp environment is disturbing (p.41):

> Slowly we drifted in, those who had come with me today, till on the made-up beds five or six of us were lying subdued to the strangeness and the silence: a silence again pointed by that faint external creeping roar of the tramcars which swung along the road behind.

Silence had shortly before thronged the hut, provoking the narrator to wonder if his head was swimming. With other newcomers he is now 'subdued to the strangeness', i.e. the unfamiliar situation, and also to the silence. The use of alliteration in the repeated initial sibilants may stylistically emphasise a linkage between the ideas of silence, subjugation and strangeness (my italics; see also the concept of phonological schemes listed in Leech and Short 1981: 78): '... *s*ubdued to the *s*trangeness and the *s*ilence ...' The silence that subdues is so perhaps because it disconcerts, offers no clues as to what will happen, is a silence of suspense. It seems punctuated ('pointed') by a reminder, couched in the language of eerie or disturbing sound, that distantly, outside the camp, life bustles freely on, whereas the men are cloistered. In short, silence seems to have negative connotations of disorientation, of subjugation of its victims, of intimations of uncertainty and eeriness. After lights are out, too, silence is linked collocatively with fear: 'upon their dying flash every sound ceased. *Silence and the fear* came back to me' (p.41, my italics). Here 'the fear' refers anaphorically (see 2.3) to an earlier part of the chapter where Lawrence momentarily experiences 'perfect fear' (p.40) as he considers in the silent hut whether he can survive among his fellow men in his new environment (p.40). In turn, 'the fear' within the collocation 'silence and the fear' (p.41) is co-referential with the title of chapter 4: 'The Fear'. The topic of the chapter evidently may be coherently

thought of as the narrator's fear. In this chapter, each of its four instances of 'silence' occur in descriptions of the narrator's experience of uncertainty and fear. The noises heard at night in the hut may assist in communicating this sense of suspense and fear. They may communicate the detailed attention of an insomniac to sounds. The noises seem a chaotic assortment, drawing on a considerable range of lexical items from the semantic field (see 3.2.1) of sound: 'The sleepers … *muttered* thickly in the false life of dreams. They *moaned* or rolled slowly over in their beds, to the metallic *twangling* of their mattresses of hooked wire' (p.42, my italics). Sounds of muttering and moaning are probably inherently disturbing. There is a suggestion, possibly ironic, in the phrase 'to the metallic twangling of', that this latter sound is a form of musical accompaniment to the moaning and muttering (cf. the phrase 'to the tune of' when followed by the name of a song or melody). That accompaniment would be fitting: a strange or perhaps unpleasant sounding companion to moaning noises. Further disturbing sounds come from outside the hut (p.42, my italics):

> The *surge* of the trams in the night outside lifted sometimes to a *scream* as the flying wheels gridded on a curve. (1) Each other hour was marked by the cobbling *tic-tac* of the relief guard, when they started on their round in file past our walls. (2) Their rhythmic feet momently covered the *rustling* of the great chestnuts' yellowed leaves, the *drone* of the midnight rain, and the protestant *drip drip* of roof-drainings in a gutter. (3)

I have said that the noises of the sleepers make a 'chaotic assortment'. These and other night sounds seem so because of their variety and admixture, as the following analysis argues:

- Sentence 1: 'scream' denotes a harsh sound and may evoke a disturbing association with animal noise.

- Sentence 2: the tapping of feet ('cobbling tic tac') signals the distinctive presence of troops and may offer a reminder of the new and uneasy situation of being enclosed.

- Sentence 3: these distinctive and 'rhythmic' sounds vie briefly ('momently') for attention with sounds that may evoke restlessness ('rustling'), reminiscent, perhaps, of the narrator's own restlessness, a sense of monotony ('drone') and complaint ('protestant drip drip').

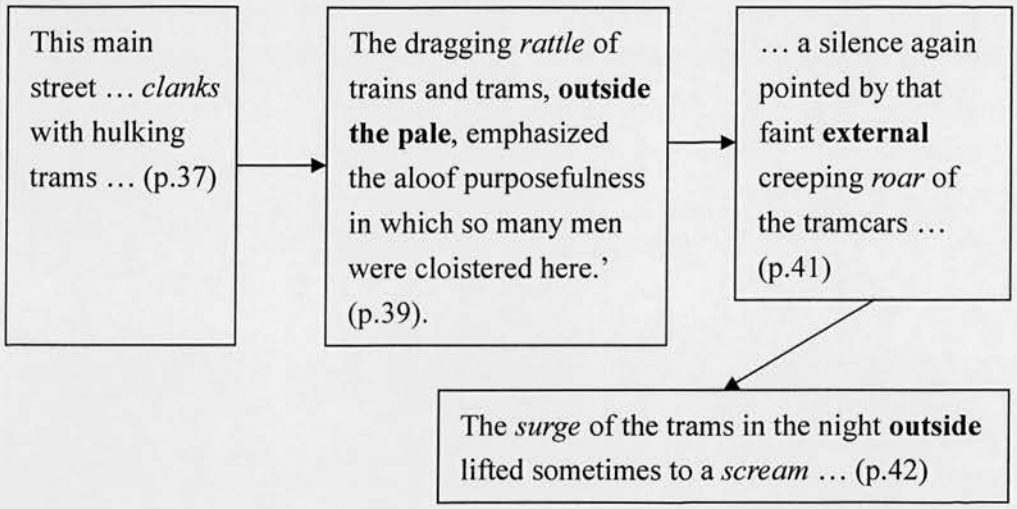
The rapid sequence of a variety of sounds with such different associations thus seems chaotic, promoting the conception of fearfulness discussed.

The tram noises recall the earlier occasions of those sounds; they seem recurrently discordant or harsh: 'clanks' (p.37) ... 'dragging rattle' (p.39) ...'roar' (p.41) ...'scream' (p.42). The recurrence of such noises may constitute a motif (see 1.4.3), which would contribute to the theme that the prospect of an unknown life to come in the Depot seems disquieting, confusing and frightening. It may underscore the idea that within the camp men are 'aloof' and 'cloistered' from a life outside it: 'outside the pale' (p.39), 'external' (p.41), 'outside' (p.42), whereas others – civilians – travel freely (see Figure 5.1 below: sound words are italicised; expressions registering the divisions between the internal world of the camp and the external world of civilians are in bold).

The repetitions of 'silence' discussed above also contribute to that theme. But from this point on, presumably because this theme concerning the unknown is preparatory to the description of actual experience of Depot life, there is no more of the 'tram motif', or of the idea that silence is a disquieting phenomenon. The tram

motif just discussed may exemplify how a theme may be particular to part of a text rather than a general theme (see 2.4.5). The diagram below demonstrates how a reader might link up the appropriate thematic elements, exemplified in the tram motif extracts:

Figure 5.1: the tram motif in *The Mint*



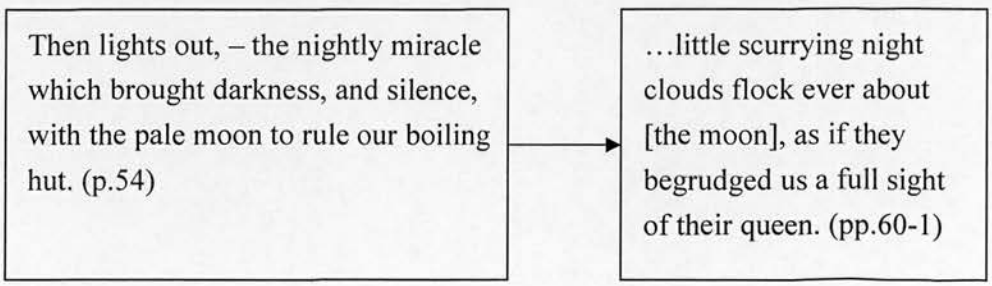
From this point on, silence seems no longer disturbing but desirable, just as in chapter 3 beautiful sounds combined to embellish the *locus amoenus* topos. Both idyllic sounds and the absence of disquieting sounds are desirable (p.54, my italics):

> First post came: last post. The *plangent beauty* of these *night-calls* putting duties behind us for eight hours and giving us the delight of a half-hour's bed before sleep: – a half-hour in which the relaxed body, free of its scratchy clothes and clumping boots, stretches itself between the smooth sheets, without censure. Then lights out: – the nightly miracle which brought darkness, and *silence*, with the pale moon to rule our boiling hut.

The collocation of 'plangent beauty' pre-modifying 'these night calls' would probably identify the trumpet calls as an emotionally pleasing experience, presumably beautiful not only as an auditory phenomenon but also because the calls explicitly signal the end of exacting daily duties. The extinction of the lights does not

now, as before (p.41), bring fear but 'silence' and 'the pale moon' (p.54). Further to appreciate what this silence and this pale moon may signify, it is clear that Lawrence regards lights out now as miraculous: 'Then lights out, – the nightly miracle which brought darkness, and silence, with the pale moon to rule our boiling hut' (p.54). Here once again is an occasion where the possible significance of this statement might be informed by the schema theory of Rumelhart (inter alia) considered in section 2.4. Reader schemas for MIRACLE may contain a number of examples (e.g. Christian miracles) that are wonderful, joyful occurrences indicating a resulting happiness. One could hypothesise that the miracle referred to is positive and beneficent. The textual statement about the arrival of darkness, silence and the pale moon may imply that the narrator welcomed that silence and that moon. There is no explicit statement to this effect by the narrator, yet schema theory offers a credible way of unfolding textual implicitness. I argued in 4.2 that the moon might be seen as a form of goddess or ruler. The moon here may become a 'moon motif' through (conscious or unconscious) links made by a reader between this instance, with 'the pale moon to rule …' and the later one of the moon as queen referred to (pp.60-1). Both instances express the regal power of the moon:

Figure 5.2: the moon motif in *The Mint*



This motif may illustrate a theme that in rare moments of leisure, the narrator perceives a powerful, idyllic world that contrasts with the sordid, arduous and taxing world of the Depot. It will be shown later in this discussion that sound lexis (including 'silence') also contributes to the depiction of an idyllic world through *The Mint.* The moon motif illustrated here might offer only one aspect of a larger theme (see 2.4.5 for a distinction between large and small themes) that intermittently the narrator perceives an idyllic realm that highlights and offers relief from the unpleasant realities of life in the Depot. Another aspect of that theme, it will be seen, could be phrased in much the same way as that expressed through the moon motif: perhaps, the theme that sounds from the Depot intermittently create an idyllic realm of quietude or musical sound that offsets its drudgery, laboriousness and noise.

Part of the power of the world suggested through the moon motif seems manifest in the metaphor of sovereignty shared between the two linked thematic elements in Figure 5.2 above: offered in the notion of the moon ruling (i.e. 'the pale moon to rule…' and 'their queen'). A concept of silence, that might also be read as lyrically beautiful, pleasant and peaceful, recurs soon after the occasion of the silence and the pale moon (see Figure 5.2 above). The narrator comments on the sleeping men: 'The beds, of course, should now be drowning in silence, under the low breathing which is the brother of silence…' (p.61). A lyrical conception of silence seems achieved in the phrase 'the brother of silence'. It could be argued that 'drowning' has negative connotations as a form of dying, that schematically by default (see 2.4.2) it is likely to mean drowning in water for many people, so that there is nothing lyrically beautiful about drowning. But the phrase is perhaps best read positively here. It may register a sense in which the beds will be fully immersed

in an element, like water, that cannot harm because inanimate objects cannot be harmed. Given this and the phrase that follows 'drowning in silence' and its lyrical quality; and given that a blood relationship of fellow siblings is verbalised, i.e. that 'silence' is the 'brother' of 'low breathing', the communicative effect of this excerpt is presumably to portray a positive and beneficent quality to the silence and to the relative quiet that accompanies it. This idyllic portrait of silence and quietness is probably punctured when, in the next clause, a reader encounters the prosaic statement about wind-breaking sleepers (p.61):

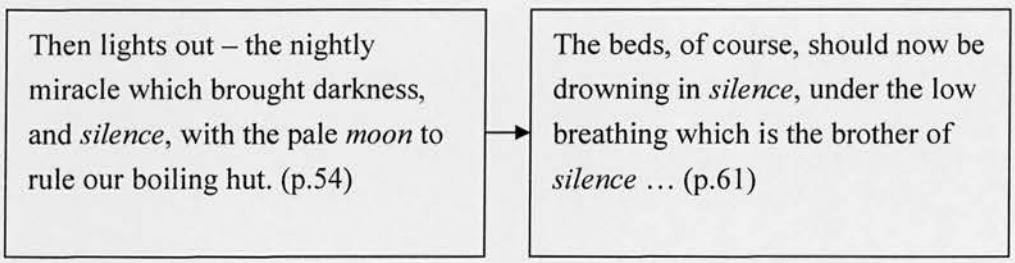
> ...but R.A.F. beds are so hard that every sleeper turns crampily about, once or twice in the hour, and groans as he turns: and so hot are our bellies that you will not wait three minutes in this hut of fifty-four men without hearing a loud spirtle of wind from someone. 'The cry of an imprisoned turd,' they call it: our surest humour, which may break the tension even of an Armistice two minutes.

A reader may first respond to the poeticality of the metaphors of immersion and kinship, then to the reversion from poetic to prosaic implied by the phrase 'loud spirtle of wind' in this last quotation, reinforced by a register of slang ('turd'; and later in the same chapter-concluding paragraph 'farts' and 'fart' (p.61)). This description of the performing of a reader's act of judgement, on lyrical silence and the soft breathing of sleepers, and the subsequent revision of that judgement, comes close to the affective-stylistic account of reading proposed by Fish discussed in 3.2.2.

These lexical contrasts might also promote theme development. The lyrical 'drowning in silence' and 'brother of silence' would contrast with the prosaic 'loud spirtle of wind'; they may typify a private world of imagination and beauty contrasting with the quotidian world of animal fellow airmen, epitomised by wind-breaking. It has been said already that recurrence, similarity and contrast play a key role in Rimmon-Kenan's theoretical notion of linkages among thematic elements

(see 1.5.2). The proposed role of contrast in the theme recovery process has been apparent in the lexical contrasts just discussed. An important generalisation may also be made linking the idyllic metaphors of 'drowning in silence' and 'the brother of silence' with the earlier discussed excerpt concerning silence and the moon motif. It would be made mainly through (consciously or unconsciously perceived) similarities between the occasions of use. The recurrences of 'silence' in both of the extracts in Figure 5.3 below develop an aspect of the idyllic world treated in the theme under discussion (my italics):

Figure 5.3: the motifs of silence and the moon in *The Mint*



That theme might be expressed as: 'the theme that in rare leisure moments a powerful, tantalising idyllic world seems to emphasise the typical life of the Depot, where the animal aspects of one's fellow men and taxing chores and duties are continual'. Figure 5.3 suggests how the notion of silence is developing, through lexical repetition, an aspect of the theme that an idyllic world intermittently features in the Depot world, underscoring its unpleasantness.

The evidence has suggested that, so far in a reading of *The Mint*, silence may be conceived as a desirable and peace-inducing state; although early in the text it seemed to render the ominousness and uncertainty and sense of disorder attendant on

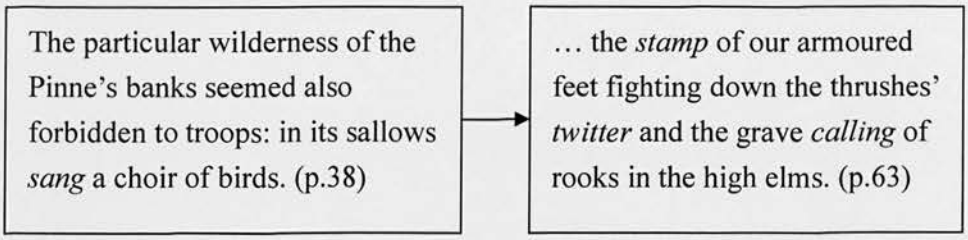
the first impressions of camp life. At the same time, and similarly, language communicating a positive presence of noise, whether natural or non-natural in origin, is apparently reinvested in developing the theme that has just been referred to. A private world of idyllic beauty emerges partly from a mode of perceiving sound. In the third chapter of *The Mint* a topos (see 1.4.4) was said to be a textual unit contributing to the theme that intermittently a poetical world is perceptible in the camp life. That topos apparently resurfaces when the park is again glimpsed during chores (p.63, my italics):

> Our days pass half-choked in dusty offices, or menially in squalid kitchens, to and from which we hurry at a quick-step in fours through the verdant beauty of the park and its river valley: the *stamp* of our armoured feet fighting down the thrushes' *twitter* and the grave *calling* of rooks in the high elms.

This extract might be understood as part of a topos (*locus amoenus*) because of the reminder invited in the anaphoric reference in 'the park'; i.e. the same park introduced in chapter three of the text and treated there in terms of a topos. Just as silence was interrupted by the 'spirtle of wind' from a sleeper (p.61), so here is the idyllic setting contrasted with the quotidian harsh stamp of the troops' metallic boots. In terms of sound language, birdsong (pleasant) is contrasted with institutional noise (unpleasant). In reading 'the stamp of our armoured feet' one might respond to 'stamp' as a forceful, disagreeable sound; such forcefulness may gain further definition with the verbal phrase 'fighting down'. Presumably fighting is an integral part of the objectives of all of the armed services. This association (of fighting in 'fighting down') could underscore the idea that the established purposes of the Depot are at odds with the attractive peacefulness of the idyllic setting. An important binary contrast might be identified: 'stamp' vs. 'twitter' and 'calling'. From a thematic viewpoint, as Figure 5.4 indicates, these items are from sets that are important in

bridging the textual gap between thematic elements, a bridge that helps to establish the theme under discussion:

Figure 5.4: thematic elements within the *locus amoenus* topos in *The Mint*



The notion of birdsong is resumed. On a half-holiday, Lawrence sees his fellows in the park: 'I peeped to see if their breeches were shaped the way of ours: and my attuned ear found their gleeful ribaldry more apt than the *chirping* of the birds' (p.70, my italics). This statement indicates that human companionship is more attractive to Lawrence than the idyllic appeal of birdsong. Nonetheless, that idyllic attraction persists here, reiterated from the earlier account of the 'choir of birds' singing in the park (p.38) and the extract in the right hand box of Figure 5.4. A recollection of the earlier thematic elements would sustain the theme.

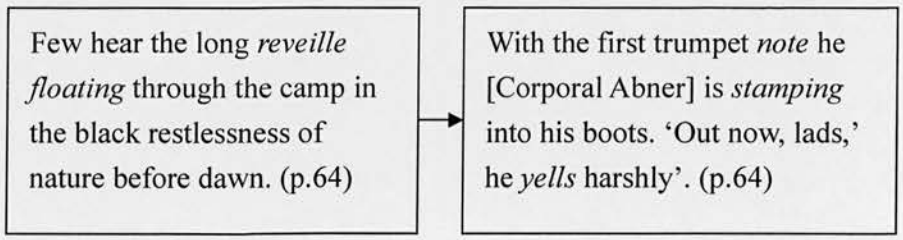
A position might be taken, however, here and elsewhere in the discussion, antithetical to the whole process or activity of theme recovery described. Such recurrences as those of birdsong, it could be suggested, are not thematically continuous but incidental to the particular part of the text being read; the instances of 'thrushes' twitter' and 'grave calling of the rooks' are embellishments of setting purely incidental to the textual excerpt under review. Against this it should be rejoined that there can be no absolute impediment to such a reading, but there have been seen to be good reasons to link these occasions of birdsong, and to read them as part of a prevalent theme within the work, as promoting an idyllic theme that offsets

the portrayals of a variously stressful existence as a recruit in the Depot of Parts One and Two of *The Mint*.

It could be added that the very idea that such a subjective reading as the one proposed is not an automatic or inevitable one for all readers would in fact reinforce a subjective theory of textual interpretation that has been argued for in reviewing the ideas of Fish in 3.2.2, and in pointing to the allied subjectivist claims of such narratologists as Prince and Rimmon-Kenan, treated in 1.5.2.

The theme that intermittently a poetical world is perceptible in the camp life is also bolstered via sound language through the description of a reveille in Part One chapter 12 (see Figure 5.5 below, my italics).

Figure 5.5: idyllic vs. realistic uses of the sound lexicon in *The Mint.*



First, as the use of 'floating' suggests in the left hand box of Figure 5.5, trumpet sounds may manifest a liquid or smooth quality, whereas the consequent stamping of the Corporal into his boots and the harshness of his voice may be read as a sharp contrast between a personal, lyrical perspective on the world and a realistic one.

Two distinct but apparently closely related strands contributing to the theme under consideration have been developed so far: on the one hand, the treatment of silence as a form of peacefulness; on the other, the beauty of sounds (e.g. trumpet

calls or birdsong) perceived in camp. It could be objected that these two strands are not really related to one another; that silence, in whatever form, has no clear relationship with the actual sounds of the world. However, it should first be observed that these concepts are at least superficially related by being members of the same semantic field. Sound is either present or absent. Adrienne Lehrer, examining sound words within semantic field theory, differentiates two senses of the term 'noise' (Lehrer 1974: 37): '*Noise* 1 is more or less synonymous with *sound*; *noise* 2 refers to a loud sound with unpleasant connotations. *Noise* 2 contrasts with words in other fields. Thus one might say *John Cage doesn't create music – he produces noise.*' In Lehrer's example of John Cage, music is opposed to noise. The former has pleasant connotations, while the latter has unpleasant connotations. It might be argued, similarly, that the concept of silence may be opposed to that of Lehrer's noise 2. More precisely, in *The Mint*, the conceptions of desirable sound and of a desirable absence of sound seem intimately and thematically related; they might constitute one of those similarities between textually separated elements that promote a theme.

I shall treat the discussion of these two aspects of the theme as effectively and strongly linked: in each case what seems thematically important is the emotive aspects of sounds or else the pleasures derivable from the absence of noise 2, i.e. a non-musical sense of noise. In each case, the theme draws upon the lyrical aspects of sound. One way of reading much of the sound language of *The Mint* is to note its persistence in terms of how contrasting and often polarised conceptions and experiences of sounds appear importantly to affect the quality of the narrator's R.A.F. life.

The everyday sounds of life in the Depot have been seen to be treated in a

complex manner, often involving ironic contrasts between the idyllic and the discordant or upsetting effects of sounds. I have said that one dichotomy identifiable in the text is that between what is 'ideal' and what is 'real' or realistic (including the bathetic or banale). More complex, perhaps, than this proposed dichotomy is the portrayal in terms of music of what seems ordinary and particular to service life. In the canteen dry bar (p.71, my parentheses):

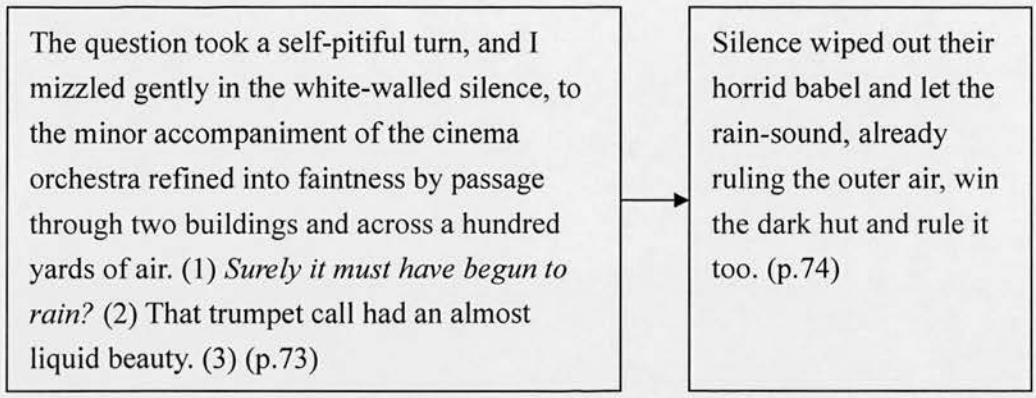
> The sharp tread of nailed ammunition boots on the linoleum, or the sibilant shuffle of rubber gymnasium shoes came obscurely from the half-light. (1) These and a chink of thick cups on thick saucers were thrown up *like castanets*, shakily, over an undertone of humming conversation. (2)

The ordinary, accidental sounds of the bar seem to be organised in this quotation into an elaborate composite perceived in terms of music. The noises from two types of footwear are first presented, in sentence 1, as noun phrases that specify, by pre-modification of the head noun in both instances, the distinctiveness of these noises: 'the sharp tread of…', 'the sibilant shuffle of…' Arguably, neither a sharp tread nor a sibilant shuffle is particularly appealing: the former represents the everyday sound of boots; the latter has perhaps somewhat disagreeable connotations: a 'sibilant' sound is 'a hissing or whistling sound' (*NSOED*). But the specifically musical simile 'like castanets' in sentence 2 might well lead a reader to consider this aggregate of sounds as a mode of musical composition, conventionally associated with the pleasure of listening to music. It might be wondered why the sounds described, of boots, shoes and chinking cups and saucers are 'like castanets'. One answer would be to simply assert that the noises sounded like castanets. But this seems a rather dismissive and inadequate reading of the context of use of the simile. 'Castanets' may trigger (see 2.4.4) a schema of MUSICAL INSTRUMENTS. If that schema has sub-schemas for other, conventional, musical instruments, FLUTE,

DRUM etc, a form of bottom-up processing (see 2.4.2) could be activated, working up to the general concept and from there top-down to identify these sub-schemas. The concept of castanets might be mentally stored along with these sub-schemas for other instruments as part of a set. The schema activated would thus be a schema that stored concepts related to the domain of music. The textual use of the simile 'like castanets', however, would here implicate the sounds of boots and gym shoes as part of that schema of musical instruments. Presenting sharp or squeaky noises in musical terms is, presumably, another invitation to note a discrepancy between the ideal and the real: the desirable realm of music, on the one hand, and the mundane reality of the dry bar's unattractive incidental sounds. At a deeper level, perhaps, this convergence of the domains of everyday incidental sounds and musical sounds may suggest a personal (i.e. narratorial) desire for a musical order and consonance, for auditory aesthetic stimulation in an unstimulating workplace. The discrepancy just suggested between everyday reality and lyrical perceptions in rare moments appears to be registered once again here through irony. This episode may accentuate the discrepancy between a private idyllicism and a mundane camp world that has already been noted above, e.g. in the contrasts involving silence vs. wind-breaking, floating reveille call vs. stamping into boots etc.

Lawrence returns to the hut where 'the quietness which had eluded me in the canteen waited or returned' (p.72). The pleasure of quietness here is a close equivalent to that communicated by the earlier textual uses of 'silence'. This last quotation and the following extracts in Figure 5.6 may constitute thematic elements linked in promoting the idea that silence is a blessing, lyrically beautiful; so too, apparently, are the occasional experiences of musical sounds (author's italics):

Figure 5.6: silence, musical sound and rain-sound as idyllically beautiful, noise as horrible



I shall now discuss the language in the two boxes of Figure 5.6 from left to right. The mizzling (whimpering) self-pitiful moment is accompanied with a synaesthetic description of the setting. The phrase 'in the white-walled silence' (left hand box, sentence 1) may have a place in the thematic chain that incorporates silence or quietness as peace. If that silence is interpreted as reflecting the peacefulness / noiselessness of the narrator's solitude, such a consistent reading would be achieved. With the question (left hand box, sentence 2) *Surely it must have begun to rain?* the graphological signalling of the textual form through italics requires interpretation. Probably many readers would notice this signalling, as the italics stand out from most of the rest of the text. It suggests that the interrogative has a special importance. The idea that it must have begun to rain may be coherently linked to the succeeding declarative statement. A causal inference (see 2.3) may be made: the 'almost liquid beauty' of the 'trumpet call' helps to explain the conjecture about rain; it may be presumed (cognitively) that rainy conditions could enhance the sound of the trumpet. The lexical collocation 'almost liquid beauty' may enhance the theme under discussion. In the second extract in Figure 5.6, in the right hand box, after a welcome silence cancels the 'horrid babel' (confusion of tongues, 'babel'

perhaps recalling the Tower of Babel) the sound of rain, a 'rain-sound' that wins and rules the hut, may intensify the idyllic significance of silence and rain-sound. Rain-sound, perhaps soft, may induce idyllic pleasure. The hint that the rain-sound is a 'ruler' may also recall and reinforce the affective appeal of the moon motif (the moon as a female ruler (p.54)), i.e. the attractiveness and power of the natural world.

Not only does the 'horrid babel' of Lawrence's fellows apparently undermine his mental peace, but the intense and repellent noises of the Depot also suggest the thematic salience of intrusive, disturbing noise (p.80, my italics):

> The dining hall (mess-deck in our tongue) was a vast cross-headed hall, with a floor of resonant cement, about which the iron-legged forms and tables were dragged with a *sound* of thunder'. (1) *Din* filled its walls at meal times, when we packed in, twelve a table, all talking deeply through food-thickened throats. (2) *Din* of the iron food-trays: *din* of those who wielded the heavy serving-spoons. (3) The last two corners to each table have to fetch the grub from the kitchen (in a bay off the central limb) and dish it out. (4) So tables are filled at the run, men jostling each other to avoid the invidious last seats. (5) Their boot-nails *scream* like tearing silk on the swilled floor: a sharp *sound* which went well with the occasional *sharpness* of knife or fork against a plate. (6)
>
> Across this body of *noise* would cut the sudden *whistle* of the orderly sergeant, to introduce the officer of the day. (7)
>
> A response sentence by sentence might be described thus:

- Sentence 1: following the description of the dining-hall there is a focus on the sound potential of the place ('resonant cement') and the sheer volume of the sound ('sound of thunder')

- Sentences 2 and 3: the conception of these thunderous sounds is reiterated with the sentence-initial occurrence of 'din' in the second sentence and with the two repetitions of the item in sentence 3. A din is intense and disagreeable sound; these three occurrences reinforce the idea of that disagreeableness, and the ubiquity of the noise. Verdonk reacted similarly to the stylistic effect of multiple repetitions of 'rain'

in a novel by Susan Hill (see 3.2.2). The instance serves to exemplify the importance of lexical repetition from the sound lexicon in promoting themes.

- Sentences 4 and 5: these essentially convey the notion that the men must rush to be seated, and their rushing is pursued in the next sentence in terms of repulsive noise.

- Sentence 6: this resumes and elaborates the idea of horrible noise through the verb 'scream', arguably stressful to hear; the simile that follows the verb ('like tearing silk') reinforces the negative, exacerbating quality of the sounds; the auditory experience is furthered in the comment that follows the first main clause, i.e. 'a sharp sound which went well with the occasional sharpness of knife or fork against a plate'. This suggestion of suitable matching is presumably made ironic with use of the verbal phrase 'went well with', for 'well' commonly has positive connotations, but 'the sharpness of knife or fork against plate' implies grating or squeaking noises with negative connotations.

- Sentence 7: the catalogue of dislikeable sounds ('sound of thunder'… 'din'… 'din'… 'din'… 'scream'… 'sharp sound'…'sharpness') is summarised in the phrase 'body of noise', which by this stage in processing may be considered negative in association. The 'sudden whistle' cutting across that 'body of noise' completes the portrayal of auditory nightmare.

To key this analysis once more to the theory of theme as proposition treated in Chapter One, the whole extract (except possibly sentences 4 and 5) might comprise a textual unit (see 1.5.2) that functions as a thematic unit, promoting the theme that *noise is a major intruder on Lawrence's mental peace during his time in*

the Depot. It extends the theme (see Figure 5.6) that includes Lawrence's appreciation of lyrical sounds and silence, and his hatred of noise:

Figure 5.7: the theme that noise is a major intruder on Lawrence's mental peace

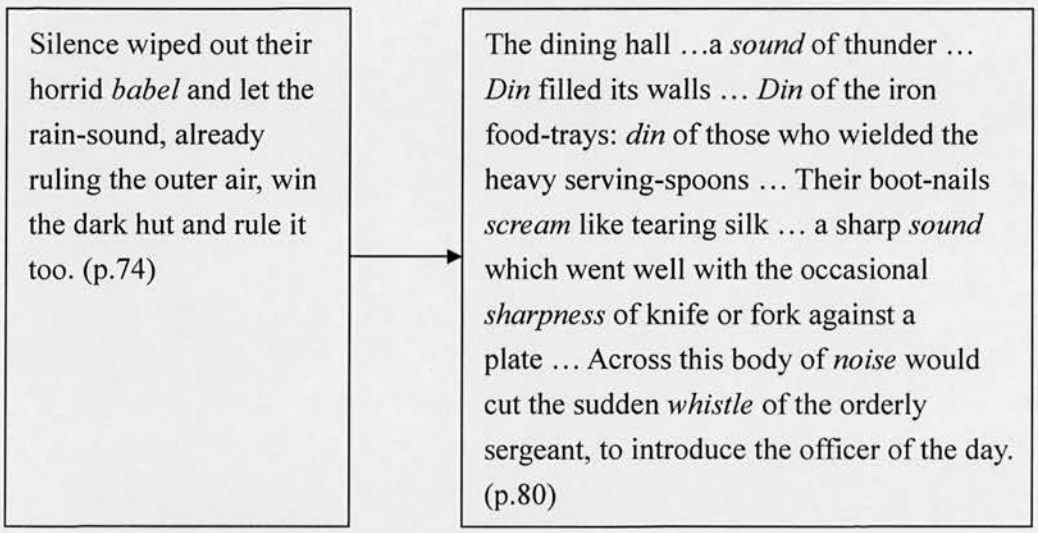


Figure 5.7 (my italics) partially represents the theme that noise is a major intruder on Lawrence's mental peace. The right-hand box contains an abbreviated version of the last passage analysed sentence by sentence. The left-hand box re-presents text used in Figure 5.6 above. This is because, as I shall go on to argue later in this section, the theme that noise intrudes on Lawrence's mental peace appears to be inextricable from the theme that silence and rain-sound (among other idyllic sounds) are beautiful and noise is horrible. More explicitly, it will be argued in this chapter that the latter theme contributes to a larger theme that *sounds from the Depot intermittently create an idyllic realm of quietude or musical sound that offsets its drudgery, laboriousness and noise.* The theme involving rain-sound and silence seems to be a smaller theme rather than a larger theme because it is possible to have idyllic realms of quietude and musical beauty without rain-sound specifically as a

necessary ingredient of those realms (see 2.4.5).

In the remainder of Part One, the Depot holds more auditory horrors for Lawrence, and also interludes of musical beauty. On a kitchen fatigue, Lawrence notes (p.102, my italics):

> As [sic] extra, wanton misery today for me was a young cook whose voice in the *clangorous* kitchen could very well take off the *yap* of a puppy. (1) He was proud of this mastery and had studied to find from which corner it was loudest. (2) Already the place was *discordant* as a boiler factory and his '*Wow Wow Wow Yap*' every few minutes seemed to craze my brain, like someone stitching it through and through with steel needles. (3) If, as I think, I most fear animal spirits in this world, so do I most hate *noise*, which jangles me till I *thrum* like a tautened string. (4)

A plausible affective response to this excerpt is described below:

- Sentence 1: this communicates Lawrence's hatred of noise; the yapping of the cook stated at the end of the sentence is preceded by a prepositional phrase – 'in the clangorous kitchen' – redoubling the sense of ubiquitous and dislikeable sound. With the lexical item 'puppy', a reader's PUPPY schema may augment the negative impressions of the episode. Rumelhart, it will be recalled, conceived schemas as encyclopaedic rather than dictionary-like (see 2.4.2). Possibly active in the schematic 'encyclopaedias' of readers would be the knowledge that puppies are immature dogs, with a higher pitched bark than an adult. A human who managed to 'take off' the noise of a puppy would seem to be immature and irritatingly, persistently high-pitched (some readers, however, might have puppy schemas that harboured agreeable concepts connected with puppies).

- Sentence 2: this ironically comments on the cook's mastery of an ugly voice: it may not be believable that the cook had actually 'studied to find from which corner it was loudest' but the suggestion amplifies the criticism implied.

- Sentence 3: this reaffirms the noisy environment through sound words in various modes, with an adjective in a simile ('discordant as a boiler factory'), an onomatopoeia elaborating on the canine analogy in sentence 1 ('Wow Wow Wow Yap') and a second simile 'like someone stitching [the narrator's brain] through and through with steel needles'. A reader might empathise with the narrator (see 2.3).

- Sentence 4: this shifts focus from the particular noises of the setting to a general, strongly worded statement: 'I most hate noise'. The simile comparing the narrator to a tautened string might be interpreted by schematic means as follows:

    1. the phrase 'a tautened string' could activate a schema STRINGED INSTRUMENT e.g. VIOLIN, and hence VIOLINIST: a player plays a violin and produces music, resulting ideally in the hearer's pleasure;

    2. In sentence 4, however, if noise substitutes for the human player and acts on Lawrence as an instrument, the roles of player and instrument are reversed, and the result is the opposite, as suggested in the diagram below (actual text is given in the last row):

Table 5.1: noise as a player and narrator as a musical instrument

AGENT	ACTION	INSTRUMENT	RESULT
VIOLINIST	PLAYS	VIOLIN	PLEASURE
NOISE	PLAYS	NARRATOR	UPSET
Noise	jangles	me	till I thrum like a tautened string

It should be apparent by now that two complementary aspects of a mutual theme seem to be developing: through the textual treatment of discordant noise and lyrically beautiful sounds, as well as silence. Towards the end of Part One, the emotive power of music is expressed with a transferred epithet: 'The whole R.A.F. band made plaintively beautiful music of the Christ-church call, by the sheer slow richness of their reeds' (p.115). Lawrence communicates the pleasantness of the reed sounds by the qualification 'plaintively beautiful', perhaps emphasised by alliteration or near alliteration, in the initial phonemes /ʃ/ and /s/ in 'sheer slow' and /r/ in 'richness ... reeds'. It is the second occasion on which the writer pre-modifies the lexeme 'beauty' (with 'plangent beauty' and 'plaintively beautiful') to refer to the sounds of service instruments. This again suggests the thematic salience of music in an idyllic, private world that contrasts markedly with the world of camp life.

In Part Two of *The Mint* Lawrence reaffirms the theme that noise is a major intruder on his mental peace in the Depot. Noise emanates from his fellow men in everyday hut life (p.158).

> Everywhere there's the noise of games, tricks, backchat, advices, helps, councils, confidences, complaints: and laughs behind the gravest of all these. (1) The noise is infernal. (2) Our jazz band is very posh of its kind, because Parrott leads it with his mandoline. (3) He is supported by two coal-pans, the fire buckets, five tissued combs, two shovels, the stove doors, five locker lids and vocal incidents. (4)The louder it is the louder they sing ... (5)
>
> An affective response might be as follows:

- Sentence 1: this suggests that noise is ubiquitous, the long prepositional phrase listing endless varied forms of intrusive noise: 'games, tricks, backchat ... etc.'
- Sentence 2: this is a statement conveying an explicit and by now probably familiar denunciation of that noise.
- Sentence 3: this perhaps momentarily invites a hope that the 'jazz band', at least,

produces high quality sound, with the phrase 'very posh of its kind'. But its embedded phrase 'of its kind' is tentative over the assertion of classiness. Such a band might be expected to perform 'good' or pleasant music, but the next sentence may undermine such expectations (cf. Fish's affective stylistic reading in 3.2.2).

- Sentence 4: this may undermine such expectations by listing the actual instruments in the band: coal pans, fire buckets and so forth probably create unpleasant or harsh sounds.

- Sentence 5: this registers that the louder singing seems to increase relative to the loudness of the band; implying probably that high volumes of sound from a variety of combined sources are unpleasant and possibly out of control.

At the other affective extreme of sound language, the narrator reflects on his receptiveness to 'good' music in terms that might be read as quasi-sexual (pp.128-9):

> Out of most concerts I get one or two or three exquisite moments when myself goes suddenly empty, the entire consciousness taking flight into space upon these vibrations of perfect sound. (1) Each time lasts an instant only: more, and I should die, for it holds still my breath and blood and vital fluid. (2) Just so the ecstasy of a poem lies in the few words here and there – an affair of seconds. (3)

One might read this extract as follows:

- Sentence 1: 'most concerts' are experienced ecstatically ('vibrations of perfect sound'); this may involve a sense of the loss of self 'myself goes suddenly empty' or, perhaps, sexual transport or consummation.

- Sentence 2: this sustains the quasi-sexual rapture by emphasising the momentary and intensive quality of the experience ('an instant only', 'more, and I should die'), perhaps with the added older sense of 'die' in Shakespearean English of achieving

orgasm; the whole body is also involved in response ('my breath and blood and vital fluid').

- Sentence 3: the concluding comparison with poetry may again emphasise quasi-sexual, momentary transport: 'ecstasy'... 'an affair of seconds'.

Supplementing the thematic thread of beautiful and ecstatic sound is the re-construal of silence as peaceful (p.137). The opposed concepts of silence and the presence of one's fellow men are restated: 'It is marvellous to walk directly from the fug of man into chilly open silence' (p.137). Similarly, the opposed concepts of institutional noise and silence emerge with the statement: 'We filed out into the corridor's silence and rent it with our vile scrapery of hobnails' (p.149). One might expect to file out into a corridor rather than a silence; attention seems given, however, through this collocation 'corridor's silence', to the significance of silence as a theme, and this is expanded on in the idea of rending silence: just as material (e.g. cloth) is 'rent' by tearing, so does it seem that the silent corridor is defiled, as if it were part of a Trappist monastery, where silence is traditionally observed.

In short, Part Two contains theme elements that further the notions that silence is a personal (narratorial) blessing and strongly affirms the emotive values of musical experience. These elements occur in a story whose discourse predominantly depicts the Depot negatively, as a place where men are harried and chased by their superiors and where life lacks such idyllicness. I shall propose that in Part Three of *The Mint*, however, there are changes in the ways in which the narrator perceives sound.

A thematic element of quietness is briefly developed in the final part. No

strong thematic claim could, perhaps, be made for the 'quiet long run' (p.192) of Lawrence's rail journey to the Cadet College, where the last section of the book is set. Simply, the journey is quiet and long; the status of this phrase seems purely denotative and incidental to the context of use in which it occurs (such uses will be taken up again in 6.3.1, because they will be seen to constitute part of what themes are not, and hence to develop further an understanding of theme).

A stronger candidate for a link in the thematic chain that has been established in the previous text comes when Lawrence explicitly declares Cadet College to be superior to his Depot experience (pp.195-6):

> He's right: it isn't the Depot. (1) That assertion of manner has passed, with its boastful carriage, the abrupt heely stride, the clatter of boot-nails. (2) These fellows can saunter as if no eye was on them: and when they want to hurry they nip along, quiet-footed, with a spring in it. (3) Perhaps they're allowed rubbers on their soles. (4)

The passage develops an important contrast between the Depot and the Cadet College. It will be seen that sound lexis is important in achieving that contrast:

- Sentence 1: 'It' refers to the Cadet College and its environment. The paragraph that begins with this sentence extends the topic that there is a sharp contrast between the Depot and Cadet College that has been treated partly via dialogue in the preceding paragraph (p.195).

- Sentence 2: the unpleasant sounds of hobnailed-boots connoted in the use of 'clatter' add to a list of semantically negative expressions depicting the Depot: 'boastful'…'abrupt'. The phrase 'clatter of boot-nails' might recall similar uses in the earlier parts of the text as 'our vile scrapery of hobnails' (p.149) or the sound of boot-nails in the Depot's mess deck: 'Their boot-nails scream like tearing silk on the swilled floor' (p.80). Such noises contrast significantly with the unobtrusive sounds

of the 'quiet-footed' airmen of Cadet College in sentence 3. Again, this would seem to exemplify the notion of a theme emerging through items linked 'in an elementary pattern or low-order unifying category on the basis of some recurrence, similarity, *contrast* or implication discernible among them' (Rimmon-Kenan 1995: 14; cf. 1.5.2, my italics).

- Sentence 3: actions expressed or implied in the phrases of the previous sentence are here contrasted with their supposed counterparts in Cadet College. The distinctive sound contrasts implicitly reinforce the pleasantness of the Cadet College environment: 'clatter of boot-nails' vs. 'quiet-footed'.

- Sentence 4: the narrator offers an explanation of the pleasant effects of the reduced noise in Cadet College, i.e. a causal inference may be made that rubber soles would soften the effect of footfalls (see 2.3). The idea enhances the notion that the College is pleasingly quiet.

More generally, the intrusive noises of Lawrence's hut companions persist, as they did in the Depot. However, quietness seems to outweigh the presence of noise, as the following quotation suggests. In the early morning in Cadet College, writes Lawrence (p.199):

> I feel like a fish in a still cistern, dreaming away these short hours. (1) The sleep in my eyes is like water to dull them and the quietness is real, compared with the noise of the day. (2) If you could hear the iron hangar throbbing at this moment, with the running up of a 260 h. p. Rolls-Royce engine at nineteen hundred revs! (3)

In sentence 1, the analogy to 'a fish in a still cistern' seems poetical: in a 'still' cistern, it may be inferred, waters are untroubled and peaceful because motionless, enhancing the possibilities of sound sleep or rest. In a reader's schema SLEEP and DREAM may be close together, and the idea of being asleep or soundly

at rest could be triggered by the word 'dreaming'.

In processing this extract, a reader might draw on inter-textual associations which activate individual schemas (Cook 1994: 171-2), linking his response to the fish simile to a memory of (at least the contents of) a Rupert Brooke poem.[2]

In sentence 2 the statement 'the quietness is real' further promotes the theme that noise is a major intruder on Lawrence's mental peace; absence of noise or its replacement by quietude can be idyllic. The hangar noise (sentence 3) emphasises that reality, that peacefulness in the Cadet College dormitory. Through the extract the sound lexicon points up those thematic contrasts: 'quietness' of the verge of dawn vs. 'noise (of the day)' in sentence 2 and 'throbbing' in sentence 3.

Quiet is interrupted, but reveille proves superior to those of the Depot (p.199, my italics): 'The *reveille* here is the most grateful of any camp I know. There are no *whistles* or *bugle calls* (how every serving soldier hates a *bugle*) and no orderly sergeant to *bray* hideously. Just we let the dawn rouse us'. By contrast with the numerous occasions in the first and second parts of the text, where noise so frequently was an ordeal, where there were sounds of whistles (p.80) and enervating bugle calls e.g. 'the startling blast of first post (p.59)' and superiors did bray, the situation at reveille fits the contentment that the author feels in Cadet College. Its more palatable conditions include the sense that noise creation is rather more under control. Lawrence enters the hut in the morning 'noisily' (p.200) to indicate to the men that it is time to get up.

At several points in the third part of *The Mint*, experience of sounds is elaborated in ways not pursued in the previous parts. In particular, the idea emerges

that noise is dramatic and exciting rather than purely and simply idyllic, as so often portrayed before, e.g. in the topos of the park (pp.38-9; p.63) or the floating quality of a reveille (p.64). The thrill of a trumpet note is said to be psychologically overwhelming (p.202; my italics):

> The *salute* is the shrillest *note* a trumpet can sustain. (1) It goes through us, however densely we close our pores. (2) The thrill of exceeding sharpness conquers, in blades, *sounds*, tastes. (3) Everything else upon the square, a huge asphalt place, hut-circled and echoing, is deadly *still* (4).

A plausible reading of this extract is given below:

- Sentence 1: in this initial sentence of the paragraph a declarative statement is made concerning the extreme piercing quality of the sound of a salute.

- Sentence 2: it is apparently said to overcome all (physical and mental) attempt to resist its impact.

- Sentence 3: a generalisation is made on the powerful psychological effects of excessive sensory sharpness; it includes three senses of sharpness: 1. 'blades' e.g. the sharpness of swords: processing might involve the bottom-up activation by this trigger of a WEAPON schema that included in its sub-schemas KNIFE, SWORD and BAYONET as implements with sharp blades; 2. 'sounds' i.e. sharp or piercing sounds and 3. 'tastes' e.g. sharpness of taste experienced in eating lemons. Extending the semantic domain of 'sharpness' in this multi-sensory perspective trebly affirms the idea of 'exceeding sharpness'.

- Sentence 4: perhaps rounds off the conception of overpowering sound by presenting the contrasting idea that the rest of the square is 'deadly still' i.e. without life or motion.

The chapter called 'The Hangar' (pp.203-5) also explores at some length the emotive effects of sounds within this new workplace (p.203, my italics):

> I like the hangar well in storms. (1) The darkness and its size conspire to make it formidable, ominous. (2) The leaves of the closed doors tremble in the guides, and *clap boomingly* against the iron rails. (3) Through their crevices, and the hundreds of other crevices, packs of wind hurtle, *screaming* on every high *note* of the scale, to raise devil-dances across the dusty floor. (4) *Screech*, *boom*: and the rain after the squall is like all the *rifle-fire* of an army. (5) That shivering moment Tim will choose to issue from the office, and set all our hands to sweep the half-acre of concrete. (6)

A number of lexical items in the field of sound combine to accentuate the theme that the sounds of the workplace help to render it exciting and thrilling. An affective response sentence by sentence might be described as follows:

- Sentence 1: this introduces the topic of the hangar during storms.

- Sentence 2: the two factors 'the darkness' and 'its size' develop the perspective that the hangar is attractive; 'its' within the noun phrase 'its size' presumably refers anaphorically (see 2.3) to the hangar, i.e. 'the size of the hangar', although this reading may not be absolute – it is conceivable that some would take 'its' to refer to 'the darkness'. It appears that the attractiveness of the hangar lies partly in its 'formidable, ominous' appearance, if the declaration of liking in sentence 1 is understood to be causally elaborated on in the descriptive statements that follow it.

- Sentence 3: the 'formidable, ominous' qualities of the hangar may be developed in terms of sound partly through two lexical items: the nominal and its adverbial post-modifier ('clap boomingly').

- Sentence 4: the dramatic sounds described in the previous sentence are further catalogued through lexis: the dramatic associations of 'screaming' are intensified in the immediately subsequent prepositional phrase 'on every high note of the scale' –

intensified, that is, because of the implication in 'every' that there are many high notes. The lexical domain of music in the choice of 'note' and 'scale' augments the dramatic quality of the sounds by comparing them to a musical performance: in a processing of the text, a MUSIC schema might be activated bottom-up by the item 'scale'; presumably harbouring sub-schemas including SCALE and NOTE.

- Sentence 5: with the initial sound lexis 'Screech, boom', the catalogue of dramatic sounds is furthered; to boom is to make 'a loud, deep, resonant sound' (*NSOED*) and the word here reiterates that sound quality from 'boomingly' in sentence 3. The simile of 'rifle-fire' also extends the dramatic implications of the sound lexicon here. Sounds of actual rifle-fire, after all, may connote danger of death, and this might scare or raise adrenalin levels.

- Sentence 6: the notion of thrill due to dramatic or rather frightening circumstances is reiterated through the sentence-initial adverbial 'That shivering moment'. Given the textual emphasis on psychological excitement ('formidable, ominous'), 'shivering' presumably means causing a thrilling feeling, a *frisson*, rather than physical shivering.

Through the passage, then, runs a lexical chain that contributes to the idea that the hangar is formidably, ominously exciting:

'clap boomingly' (sentence 1) → 'screaming' (sentence 2) → 'Screech, boom' … 'rifle-fire' (sentence 3).

If the notion of idyllicness involves quietude, peace, beautiful settings, here it has apparently been replaced by a different but equally stimulating perspective on sounds. Sound language, perhaps, re-construes and extends that idyllic theme in

inviting a reader to imagine not so much only the emotive appeal of lyrical sound as the emotive appeal of thrilling sound.[3] A further example of this will now be considered. At a funeral (p.209, my italics):

> We stood so, in our hollow square, this morning, while they hoisted colour, and played the daily *salute* for the King: but after the *salute* they held us at attention, ever so long in that dead shivering *silence*: for the air was very sharp. (1) Then the ensign began to creep downward from the peak, while the massed drums of the band *rolled*. (2) And they *rolled* and *rolled* all the minutes that the flag crept down. (3) At half-mast the trumpets *came out brazenly with the last post*. (4) We all swallowed our spittle, chokingly, while our eyes smarted against our wills. (5) A man hates to be moved to folly by a *noise*. (6)

Yet again, the psychological impact of sound is in focus. A textual signal that the rolling of the drums is prolonged is probably achieved by the repeated uses of the past tense 'rolled' in sentences 2 and 3. In sentence 4, the trumpeting 'brazenly' (i.e. forcefully and clearly) of 'The Last Post' may pursue the theme that music may be a source of strong psychological stimulation. The ensuing text (p.210) implies that the troops resist this attempt at psychological manipulation, and it might be wondered whether that resistance would be more thematically salient than the psychological appeal of the music. However, the suggestion of the strongly affective power of music still remains, and may link thematically with the depiction of the conquering power of the 'exceeding sharpness' (p.202) of sound examined above, as well as with the awe-inspiring sounds of the hangar. The uniting thread among these three thematic elements may be the proposition that the sounds of service life in Cadet College are a source of thrill and inspiration.

Perhaps a distinction is necessary, however, between supposedly thematic excerpts using first person pronominals, such as in the hangar description, on the one hand, and those incorporating the inclusive use of 'we' and 'us' (sentences 1 and 5 in

the last indented quotation) or statements purporting to state a thesis about male humans (sentence 6). In other words, if a theme might be construed over sound terms in Part Three, should a distinction not be made between those textual units that contribute apparently to a personal and solitary experience on the part of Lawrence and those in which Lawrence seemingly includes his fellow men as well as himself? In the sense that one might point to a theme that set the narrator apart from his fellow airmen and focused on the individuality of the narrator, the answer could be in the affirmative. At the same time, there appears to be a strong sense in which the emotive power of sound to influence people in general in the text is a salient issue (theme). Lawrence's private perspective seems the more evident, once again, near the end of *The Mint*, when he races his motorbike against an aeroplane outside camp (p.225, my italics): 'Boanerges's first glad *roar* at being alive again nightly jarred the huts of Cadet College into life. 'There he goes, the *noisy* bugger,' someone would say enviously in every flight' (p.225). Boanerges, the name of the motorcycle, also has to do with dramatic sounds. The name is explained in Mark iii 17 as meaning the 'sons of thunder'. It was given by Christ to his disciples John and James. For a reader who possesses this inter-textual schematic knowledge it would probably connote the thunderous noises of the motorbike in action. Motorcycles being raced are known to be capable of producing loud, dramatic sounds, like thunder. The personification of the machine, in the phrase 'first glad roar at being alive again', may come about because by default roaring and being alive would be linked to animate entities. The metaphorical transfer of meaning from the inanimate to the human domain invites the supposition that the rider feels a personal love for his machine as if it were a living creature.

The thrill of a fast ride, and later a race, is conveyed through a variety of sounds (p.226, my italics):

> The *burble* of my exhaust unwound like a long cord behind me. (1) Soon my speed snapped it, and I heard only the *cry* of the wind, which my battering head split and fended aside. (2) The *cry* rose with my speed to a *shriek*: while the air's coldness streamed like two jets of iced water into my dissolving eyes. (3) Sometimes a heavier body, some house-fly or beetle, would crash into my face or lips like a spent bullet … the weighty machine launching itself like a projectile with a *whirr* of wheels into the air … to land lurchingly with such a *snatch* of the driving chain as jerks my spine like a rictus.

Some sounds from the inanimate world are dramatically personified in sentences 3 and 4: 'cry of the wind' … 'The cry rose … to a shriek'. This is also the case when a Bristol Fighter is heard (my italic): 'a huge shadow *roared* just overhead'. During the race between motorcycle and aeroplane more dramatic sounds involve a transfer of meaning between inanimate and human domains (p.226): 'Over the first pot-hole Boanerges *screamed* in surprise, its mud-guard bottoming with a *yawp* upon the tyre' (my italics). Probably, the default value for a SCREAM schema for many readers is that it belongs to the animal world. Consequently perhaps, the phrase 'Boanerges screamed in surprise' would reinforce the dramatic impact of the metaphor. Speed also later shuts out sounds dramatically (p.227). So fast has been the race that all sound appears to be temporarily lost: 'My head was blown out with air so that my ears had failed and we seemed to whirl *soundlessly* between the sun-gilt stubble fields'. The Fighter approaches ('Over he *rattled*' (p.227) prolongs the sound effect chain) and in the continuation of the race a car pulls into a ditch to avoid the motorcyclist. Dramatic use of the lexicon of sound recurs: 'The Bif was *zooming* among the trees and telegraph poles, with my scurrying spot only eighty yards ahead' (p.227).

In thematic terms, the sounds of Boanerges may promote the idea of noise as

an aspect of the thrill of speed. It has been seen earlier in this chapter that a notion of the thrilling aspects of sound has also been promoted in the use of the sound lexicon to depict the hangar and the trumpet sound that overwhelms on parade with its music. The theme elements and the theme to which they may contribute is partially represented in Figure 5.8:

Figure 5.8: thematic elements in the theme that sounds in Cadet College overpower and thrill

It might be asked how the thrill of noise argued for in the analysis of the motorcycle race can be reconciled with Lawrence's supposed hatred of noise maintained in discussion of the earlier parts of *The Mint*. There may be two possible answers. Either this purported love of noise requires Lawrence somehow to renounce his former identity by loving all kinds of noise, or the noises of Boanerges constitute a special case in *The Mint* because they are under Lawrence's control. The latter

reading seems the more coherent. The personification of Boanerges has already been discussed. The uses of personification in the penultimate paragraph of the chapter also suggest that the narrator has a special, intimate relation with his machine. He compares it favourably with riding animals and uses the third person masculine form on four occasions to refer to it (p.228, my italics):

> *He* ambles at forty-five and when roaring *his* utmost, surpasses the hundred. (1) A skittish motorbike with a touch of blood in it is better than all the riding animals on earth, because of its logical extension of our faculties, and the hint, the provocation, to excess conferred by its honeyed untiring smoothness. (2) Because Boa loves me, *he* gives me five more miles of speed than a stranger would get from *him*. (3)

If a machine 'has a touch of blood in it' it resembles a living creature, beloved (sentence 3) of the owner. Its noises seem thrilling and exciting, as a corollary of the joys of excess speed, rather than discordant and unmusical.

5.3 Conclusion

In this chapter I have argued that Lawrence's uses of the sound lexicon promote a theme that might be labelled *the theme that noise is a major intruder on Lawrence's mental peace during his time in the Depot* or, conversely, *the theme that sounds from the Depot intermittently create an idyllic realm of quietude or musical sound that offsets its drudgery, laboriousness and noise.*

It may seem that these are two themes. However, in Parts One and Two of the text these 'themes' may be seen as mutually complementary, each serving to throw the other into relief. Each of these two smaller themes may contribute to a larger theme (see 2.4.5) that could be named 'the theme that an idyllic world intermittently features in Depot life, underscoring its unpleasantness.' The moon motif, and the

various linked textual units discussed that include items promoting the appeal of quietude, silence or musical sounds, contribute different aspects of the larger theme just stated. Table 5.2 below summarises the proposed relationship between large and small themes:

Table 5.2: themes of idyllicness in *The Mint*

A. *Larger theme:* an idyllic world intermittently features in Depot life, underscoring its unpleasantness and offering momentary relief from it.
B. *Smaller themes:* 1. noise is a major intruder on Lawrence's mental peace; absence of noise or its replacement by quietude can be idyllic. 2. sounds intermittently create an idyllic realm through music or lyrical qualities.

The idea that sounds from the workplace create an idyllic realm of quietude or musical sound persists in Part Three to some extent; for example, in the idyllic world presented through the fish simile, reminiscent of a poem by Brooke (discussed above in 5.2). However, the sense in which that idyllic world is intermittent and brief is not reiterated in the third part of the book. In Part Three also, a series of thematic elements present a fresh perspective on how sounds are perceived in the new setting of Cadet College. That series of elements may participate in a development, expansion or reconstruction of the conception of idyllicism treated in themes B1 and B2 in Table 5.2 above. They might contribute to the following theme: sounds in Cadet College involve for Lawrence not only a love of idyllic sounds but also noise as a thrilling and psychologically overpowering experience.

Chapter Six addresses questions concerning the textual distinctiveness of

themes in *The Mint.* In Chapters Four and Five the lexicons of colour and sound were a starting point for intra-textual theme identification. Identifying those themes that I have claimed to find in Lawrence's text might be said to indicate a textual distinctiveness in it. However, that distinctiveness may not simply be asserted. It would seem appropriate to examine another or other texts to determine how those said themes are distinctive to *The Mint.* I believe that at least one other text should be adduced in examining the question of distinctiveness, and that that text should first be judged comparable. But it will first be necessary to elucidate the issues of what renders a given text 'comparable' to *The Mint* and why such a textual comparison is relevant in terms of how themes are construed over colour and sound language. In Chapter Six I will address these issues before examining to what extent a subjective reading appears to recover themes in *Goodbye to All That*, as contributed to by use of the colour / sound lexical sets; and how a thematic comparison of these two texts may inform our understanding of themes in *The Mint* and possibly, too, themes in other narratives.

Endnotes

1. [p.197] A sallow is: 'A plant of the genus Salix, a willow' (*OED*).

2. [p.224] In that poem, fish enjoy a heavenly, quiet world (Brooke 1932: 48-9, my italics):

> In a cool curving world he lies
> And ripples with dark ecstasies ...
>
> Those *silent* waters weave for him
> A fluctuant mutable world and dim ...
>
> Gentle, embracing, *quiet*, dun,
> The world he rests in, world he knows
> Perpetual curving ...

Lexical selection ('ecstasies' ... 'gentle' ... 'embracing') promotes a portrayal of a form of paradise. In the verbal creation of this paradise, as with Lawrence's fish simile, the lexis of quietness is a salient factor ('silent waters' ... 'quiet'). Here the 'silent waters' are the agent of that privately created world ('weave for him'). In the sentence by Lawrence, the narrator and his feelings are similarly implicated: 'I feel like ...' The main point here is that an inter-textual association of fish in a quiet and blissful aquatic environment in *The Mint* could be reinforced by knowledge of Brooke's poem, where fish enjoy similar circumstances. Perhaps such inter-textual associations would work either way: either text might evoke the other and its schemas.

3. [p.228] Inter-textual examples of the psychological thrill of sound can be found in the Gothic novel. An instance from Maturin's *Melmoth the Wanderer* may illustrate this. John Melmoth visits his dying uncle in his dilapidated old house (1968: 6):

> He sunk for a few moments into a fit of gloomy abstraction, till the sound of the clock striking twelve made him start – it was the only sound he had heard for some hours, and the sounds produced by inanimate things, while all living beings around are as dead, have at such an hour an effect indescribably awful. John looked at his manuscript with some reluctance, opened it, paused over the first lines, and as the wind sighed round the desolate apartment, and the rain pattered with a mournful sound against the dismantled window, wished – what did he wish for? he wished the sound of the wind less dismal, and the dash of the rain less monotonous.

Here Maturin achieves, as does Lawrence, a detailed account of the workings of sound phenomena on the psychology of the individual. Whereas John Melmoth is impressed by the disagreeably 'mournful' and 'monotonous' qualities of the rain, and finds the sounds of 'inanimate things' to be 'indescribably awful', Lawrence enjoys the thrill of a similar 'awfulness' in the inanimate sounds of the hangar. The point further illustrates how schematic storage may help to comprehend and subsequently to interpret texts inter-textually and thematically.

Chapter Six
Colour and sound language in Robert Graves's *Goodbye to All That*

6.1 Introduction: rationale for comparing *The Mint* with a second text

In Chapters Four and Five I analysed the thematic roles of the colour and sound lexicons in *The Mint.* In this chapter I analyse the thematic roles of these lexicons in Robert Graves's *Goodbye to All That* and compare and contrast these roles with those in Lawrence's text. Particular attention will be paid to comparing thematic uses of the lexicons of sound and colour in each text.

It may be wondered first, why it is desirable to present a comparison with a second text at all, and second, why Graves's text in particular has been selected. How could a contrast between *The Mint* and *Goodbye to All That* be relevant in terms of how themes are construed over colour and sound terms?

One question that emerges following the analysis of lexical sets and their contribution to themes in a particular narrative is whether in other narrative texts colour and sound lexicons contribute to themes; conversely, whether the major text studied is distinct in using (at least) these lexicons thematically. Either possibility is by no means obvious and cannot simply be assumed.

One way of investigating this question is to introduce a second narrative text into the analysis of themes, in order to see whether in that text, too, colour and sound language may contribute to its themes.

If colour / sound language is taken, following an analysis of *Goodbye to All That*, to contribute to its themes, as well as to themes in *The Mint*, this would provide

some additional support for a central argument underlying this thesis: that *a study of the thematic role of these lexical fields may be essential for a full understanding of some narratives* (as opposed only to a full understanding of *The Mint*), i.e. that the findings concerning the thematic contributions made through colour and sound lexis are not textually specific but may be generalisable to other texts. Although, then, the main thrust of this thesis is an exploration of themes in *The Mint*, the study attempts to move beyond a single text toward the possible thematic uses of lexical sets in narrative texts more generally.

If, on the other hand, colour / sound language is not taken to contribute to themes in *Goodbye to All That*, this would show a distinctive quality in the discourse of *The Mint*, at least when contrasted with another comparable text. It would suggest the possibility that an important characteristic of *The Mint*, but not of Graves's narrative, is its theme-creative uses of these lexicons.

It is possible that there will emerge a middle position on the question of the thematic contribution of the colour and sound lexicons to themes in *Goodbye to All That* subsequent to a comparison of the two texts. If these lexicons appear to contribute to themes in Graves's text, it will be appropriate to identify to what extent they do so, i.e. how many themes they seem to contribute to in the narrative. This will serve to identify a thematic profile of each work. A thematic profile of a work would provide a (partial) means of identifying its distinctiveness, i.e. its individuality as a text, at least from a perspective where the lexicons of colour and sound might be involved in theme creation.

6.2 Rationale for selection of *Goodbye to All That* as a text comparable to *The Mint*

There are a number of grounds for choosing this particular text for contrast with *The Mint*. They include considerations of chronology, genre and subject or topic (see 1.4.2 for the use of the terms 'subject' or 'topic'). I shall take each of these perspectives in turn.

6.2.1 Chronology

The Mint was first completed in 1928 and initially circulated privately (see, for example, *Letters*: 579-80, 603-6, 610-12). Graves's book was published in its original form in 1929 (see Graves 1996: xv). It therefore seems reasonable to claim that this comparison is a synchronic textual study. It might be objected, however, that synchrony alone does not sufficiently legitimise textual comparisons. Discussing inter-art relations between literature and traditionally related arts, Steiner (1982: 16) says of synchronic studies:

> ...the appeal to period criteria as the link between the arts is an argument inevitably dependent upon some other mode of comparison. No matter how convinced we are that interartistic correspondences are time-and hence culture-bound, the correspondence itself must be sought in some factor other than chronological coincidence.

Much the same might be said of comparisons involving two literary works. To some extent one could reasonably claim that a comparison of two texts from the same decade is more convincing than a comparison of a twentieth-century text with, say, a fourteenth-century text. But the chronological criterion should not stand alone. The following two sections aim to reinforce the argument that the two texts may validly be compared.

6.2.2 Genre theory

At first sight the concept of genre seems intuitively straightforward, as do perhaps the numerous concepts – centrally including that of a theme – examined in Chapter One. Terms that abound within traditional literary studies such as 'autobiography', 'ballad', 'dirge', 'revenge tragedy' and 'comic novel' serve to mark off one class of texts from another in broad terms, e.g. in the English literature classroom, or in informal literary discussions. While the literature on genre (notably within literature and film studies) has shown that attempts to crystallise the concept of genre are fraught with difficulties, some further clarification of the concept of genre is needed. Determination of a more precise set of criteria for generic similarity will support the case for comparing *The Mint* with *Goodbye to All That.*

Traditionally the notion of genres has provided a basis for classifying literature. Aristotle in the *Poetics* conceived literary works as falling into immutable generic types. The formalist literary theorist Frye (1957) held the view that all literature was organized crucially around certain universal genres and modes.

Very broadly, against this seemingly universalist orientation towards genre, we might place a relativistic one; or, rather, a series of relativist stances and perspectives from recent and post-structuralist thought. Much theoretical disagreement over genre has centred on the definition of specific genres: Feuer (1992: 144) finds genre to be 'an abstract conception rather than something that exists empirically in the world'. Thus, for instance, what might constitute a genre for one person could be a sub-genre for another. If the notion of themes is brought alongside the notion of genres and the question of their relationship is posed, one might reiterate Prince's point, presented in 1.1, that the same theme could occur in different

text types or genres, e.g. in a poem or a novel (Prince 1973: 13). Bordwell (1989: 147) similarly and convincingly finds that 'any theme may appear *in* any genre' (my italics). It would seem that to begin with, and with regard to the preposition in Bordwell's statement, a genre is likely to be most fruitfully conceived of as a certain set of texts of which each member might *contain* or *include* themes, but that such themes would probably not constitute the whole text. Such a case has already been made in Chapter One, with my consideration of the work of Hrushovski, who effectively viewed interpretation as a process of linking discontinuous textual parts (see 1.5.2). To adopt the position that 'no set of necessary and sufficient conditions can mark off genres from other sorts of groupings in ways that all experts ... would find acceptable' (Bordwell 1989: 147) is to move significantly away from the vision of genres as fixed types propounded by those following the Classical tradition.

Further theoretical discussion has continued to cast doubt on such rigid conceptions of a genre. Writers have argued that they are not discretely systematic and do not contain a definite number of items that may be listed (Gledhill 1985: 60, 64). Some find that the degree of diversity and complexity of a given society crucially determines how many genres there are within it (Miller 1984, in Freedman and Medway 1994: 36). Some find that rather than attempting to define genres it seems more fruitful to regard them as comprised of family resemblances among the representative texts: 'Each [genre] has its own family resemblances, its characteristic features, but none need contain all the characteristics of its family' (Fowler 1989: 215). From this perspective on genre, texts could be thought of as generically related in much the same way as a human family has members displaying resemblances within it. Wittgenstein in *Philosophical Investigations* found it helpful to think of the

relationships among games in this way: 'the various resemblances between members of a family: build, features, colour of eyes, gait, temperament, etc. etc. overlap and criss-cross in the same way' (Wittgenstein 1967: 32e). It has been countered that the family resemblance approach to genre, which entails demonstration of similarities between some texts within a genre, may be all too easy and that 'a family resemblance theory can make anything resemble anything' (Swales 1990: 51) and that 'no choice of a text for illustrative purposes is innocent' (Lodge, cited in Swales 1990: 50). Whatever a reader or stylistician finds to be 'resemblances' between two autobiographies (to frame the issue more precisely in terms of the Lawrence and Graves texts to be examined) might be considered to be ultimately arbitrary. While not ignoring these difficulties I shall presently argue, partly deferring to Swales (1990), that a combination of two approaches to genre seems beneficial and informative. Beyond usefully stating that a genre is 'a class of communicative events' (1990: 45) which principally become a genre on the ground that they have 'some shared set of communicative purposes' (p.46) Swales rightly upholds a dual approach to genre embracing both definitional and family resemblance criteria (p.49).

One of the ways in which generic (in this study, specifically narrative) types might be established more firmly than simply with general labels such as 'novel' or 'saga' would be by narrowing the definitional criteria within broad categories of narrative by beginning with considerations of narrator type. Within structuralist narratology, Genette has introduced an important distinction between heterodiegetic and homodiegetic narration (Genette 1980: 244-5). This distinction would facilitate classification of certain narrative types, at least provisionally. Genette defines a

heterodiegetic narrative as 'one with the narrator absent from the story he tells' (1980: 244). Examples he gives are: Homer in the *Iliad* and Flaubert in *L'Education Sentimentale.* A homodiegetic narrative is one 'with the narrator present as a character in the story he tells' (p.245). Genette's examples are *Gil Blas* and *Wuthering Heights.*

Now insofar as it is desirable to identify broad classifications of narratives for the purposes of comparing 'like with like', Genette's categories appear to offer an initial similarity of text grouping. On the other hand, it might be objected, they could not be expected to reflect the actual and presumably varied and personal experience of readers in selecting or processing texts. The heterodiegetic / homodiegetic polarity will be presumed to be valid, however, only as a means of pre-interpretive classification. Such an approach has advantages. The polarity marks two whole categories of genre in a broad sense. In terms of the kind of text exemplified by *The Mint* and *Goodbye to All That*, the heterodiegetic class presumably excludes autobiographies, whereas the homodiegetic class presumably includes them. Genette sharpens broad distinctions within the homodiegetic class: 'It is as if the narrator cannot be an ordinary walk-on in his narrative: he can be only the star, or else a mere bystander. For the first variety (which to some extent represents the strong degree of the homodiegetic) we will reserve the unavoidable term *autodiegetic*' (Genette 1980: 245, author's italics). One general criterion for assessing the comparability of the two texts, then, is their autodiegesis. In both texts the narrator is presumably 'the star'; i.e. the texts are principally about their narrators. *The Mint* is about Lawrence's life in the R.A.F. just as *Goodbye to All That* is (arguably mainly) about Robert Graves's life in the army.

Although narrators are not necessarily authors (e.g. Booth 1961), seemingly an intrinsic part of autodiegetic narratives (autobiographies) is that the author is the narrator. In a discussion of fictional prose and point of view, Short (1996: 260) writes: 'In autobiographies (which are non-fictional), the narrator is the author who is also a 'character' in the story he or she tells, thus explaining the rather straightforward viewpoint relations in standard autobiographies ('I' = author = main character)'.

Short omits Genette's important point concerning the stardom of the author-narrator in autodiegetic narratives. He also apparently commits himself to the tenuous assertion that autobiographies are non-fictional. Somewhat surprisingly, he soon afterwards makes the point that there seem to be third person narratives that straddle the border between fact and fiction or 'faction'; as an example he gives Norman Mailer's *The armies of the Night: history as a novel, the novel as history* (p.260). Thus Short addresses a problem of genre – a grey area within the autobiographic, but does not appear to consider some of the difficulties in assuming that autobiographies are totally factual. All that might be said in respect of the texts to be compared in this chapter is that they are *purportedly* factual. The accounts are offered as personal life histories or parts of life histories.

In general, it may be said that the relevant narratives of Lawrence and Graves are identifiable as autodiegetic narratives, each has as its main character the author-narrator and each employs the first person. Moreover, use of the first person in each text functions to identify the author-narrator with one of the characters in the story: as Simpson (1993: 33) observes, it is not the case that all first-person narratives are homodiegetic in this sense..

Within the heterodiegetic-homodiegetic distinction, in a discussion of modal

viewpoints in narratives, Simpson (1993: 75) further refines homodiegetic narratives into three broad classes on the basis of modality types. What he terms 'Category A narratives' (i.e. homodiegetic as opposed to heterodiegetic) are divisible into 'A positive', 'A negative' and 'A neutral'. Although Simpson's model does not, surprisingly, touch specifically on the autobiography as a posited genre, it looks as if *The Mint* and *Goodbye to All That* fall within his Category 'A positive'. Simpson states of the modality systems used in such types (p.56):

> The criteria for the recognition of such narratives include *verba sentiendi* and evaluative adjectives and adverbs. The decision to refer to this type as *positive* derives from the 'positive shading' which attaches to the modality displayed by such narratives. In general, the deontic and boulomaic systems are prominent, foregrounding a narrator's desires, duties, obligations and opinions *vis-a- vis* events and other characters.

Repeated readings of both texts showed that they are of the kind here described. In both texts uses of *verba sentiendi* – 'words denoting thoughts, feelings and perceptions' (p.39) and evaluative adjectives and adverbs are much in evidence, e.g. in *The Mint*: 'God, this is *awful*' (p.35); 'There had been a rumour of that *sinful misery*, forced games' (p.38); 'They break our spirits upon this *drudgery*' (p.62) and in *Goodbye to All That*: 'From my first moment at Charterhouse I *suffered* an o*ppression* of spirit that I hesitate to recall in its full intensity' (p.37); 'the *apathy* of the class-rooms *surprised* and *disappointed* me' (p.38); 'The R.A.M.C. bugling *outraged* me' (p.185) (my italics). Simpson, discussing Fowler's 1986 division of narrative types distinguishing internal and external narratorial viewpoints, notes of Fowler's 'Internal type A' narration that it is a 'highly 'subjective' mode of narration' because it is 'located entirely within a participating character's consciousness, manifesting their [sic] judgements on other characters, and their opinions on both realized and unrealized events of a story' (p.39). This appears to be true of both *The*

Mint and *Goodbye to All That*. In no sense are the narrator's judgements continually unavailable in each text, unlike the narrative types within Simpson's 'A neutral' class discussed below.

The deontic and boulomaic systems in Simpson's 'A positive' type focus on the desires, duties, obligations and opinions of the narrator with regard to events and other characters. By contrast with his 'A negative' category of homodiegetic text, neither *The Mint* nor *Goodbye* make obvious extensive use of 'epistemic and perception systems' supplemented with 'generalized words of estrangement'. Such uses achieve a less co-operative first person narrative, as in the case of Samuel Beckett's *Molloy.* Also by contrast with Simpson's 'A neutral' category of homodiegetic text, neither *The Mint* nor *Goodbye* appear to use "flat' or unreflective first-person narration' so that 'unmodalized categorical assertions [are] dominant'. Neither text remotely approaches these characteristics, which Simpson notes as 'characteristic of much of 'hard-boiled' detective fiction genre' (p.75).

It appears, then, that each text is comparable along the following lines. Each is an autodiegetic sub-type of homodiegetic narrative in which the author is effectively identifiable with the narrator. Each shares a mode which is geared to Simpson's 'A positive' type, rather than his 'A negative' or 'A neutral' types. However, the above attempts at classification should be understood as pre-interpretative in nature. That is to say, none of the categories considered have any obvious direct bearing on the interpretation of a text. Those categories are pre-interpretive and serve to crystallise, inevitably partially, a set of criteria for comparability between or among narratives.

6.2.3 Subject or topic: *The Mint* and *Goodbye to All That*

Essentially, both texts are tales of service life. *Goodbye to All That* is an account of Graves's life from birth, through his school experiences at Charterhouse and as an army officer in France during World War One, to his post-war life as a family man and, ultimately, an exile from England in Majorca. The bulk of the text focuses on his war experiences. *The Mint* is an account of T. E. Lawrence's life in the rank and file of the R.A.F. Each autodiegetic text (see 6.2.2), then, is essentially about an individual's experience in the armed services.

It should be added that in terms of specific content there are noticeable similarities. For example, both texts involve much political-social comment, particularly upon the military institution, its roles and effects on the rank and file, the relationships among officers and men, and the stresses and problems of conformity to discipline away from civilian life. The following are some examples that demonstrate the similarities between the two texts in terms of subject or topic:

- Service drilling is discussed as a psychological means of uniting individual men as a single fighting unit (*Goodbye*: 156; *Mint*: 139).
- A serviceman gives an account to the narrator of his first sexual experiences with a prostitute (*Goodbye*: 195; *Mint*: 211-2).
- Attention is given to servicemen who commit suicide as a result of personal pressures (*Goodbye*: 88-9; *Mint*: 110).

The similarities of textual content just presented might be thought of as the kind of family resemblances which Wittgenstein professed in his consideration of games. Clearly, such resemblances cannot stand alone as a justification for comparing the texts by Graves and Lawrence. However, given the arguments of

chronological closeness, generic affinities and similarities of subject presented in this section, it may be asserted that *The Mint* can be justifiably compared and contrasted with *Goodbye to All That.*

6.3 Textual Analysis

6.3.1 Preliminary considerations: themes and discreteness in lexical set uses

The textual analyses in Chapters Four and Five showed that the lexicons of colour and sound made important contributions to themes in *The Mint*. However, not each and every intra-textual occurrence of a colour or sound item appeared to promote themes in the work. That is, there were numerous instances where the relevant lexical items did not appear to initiate or develop themes.

For example, in Part One chapter 6 of *The Mint*, the character China is said to have a 'deathly-white' face (p.48). No theme involving a special or connotative significance of deathly whiteness seems evident through the text. The colour term may simply denote the hue of the character's face: in the text-world it may seem merely literally true. Similarly, a canteen worker wears 'blue overalls' to which no obvious special significance is probably attached (p.71). Blue overalls mark the hue of a certain type of clothing. This latter example contrasts with thematic uses of 'blue' discussed in Chapter Four, where blueness was said to signify a special R.A.F. identity in its wearers.

Sound lexis also might or might not have thematic significance: 'In the passage behind my back stood a boxed telephone. Each time the bell rang its batman stepped to it' (p.52). Little could probably be said of the telephone bell that 'rang' in Part One chapter 8, except that it rang, that the batman answered it, and that he had conversations about sport. On the other hand, in Chapter Five I have attempted to

show that sounds may form themes through the book.

The idea that members of a lexical set or semantic field in a text might or might not contribute to themes is useful in further unfolding the conception of what a theme is. That question is central to this study. Themes might be said not necessarily to utilise all textual members of a given lexical set. There may be some or even many lexical items from the set that do not (seemingly) make thematic contributions. I shall henceforth accept that this distinction, between thematic and non-thematic lexical uses, is valid. I shall refer to the non-thematic lexical occurrences as 'discrete' lexical occurrences, and the conception of non-thematic uses as 'discreteness'.

Given such a distinction, a thematics of the kind I am proposing would explicitly be distinct from the Hallidayan conceptions of lexical cohesion. In the latter theory all uses of lexical members within a field or set would serve to create text-hood. But in the pursuit of theme recognition, not every member of a given set would necessarily be conscripted into theme promotion.

In the foregoing account of lexical sets in *Goodbye to All That* and its comparison with *The Mint* I shall use the notions of discreteness and thematicity where applicable to indicate where themes do or do not appear to occur.

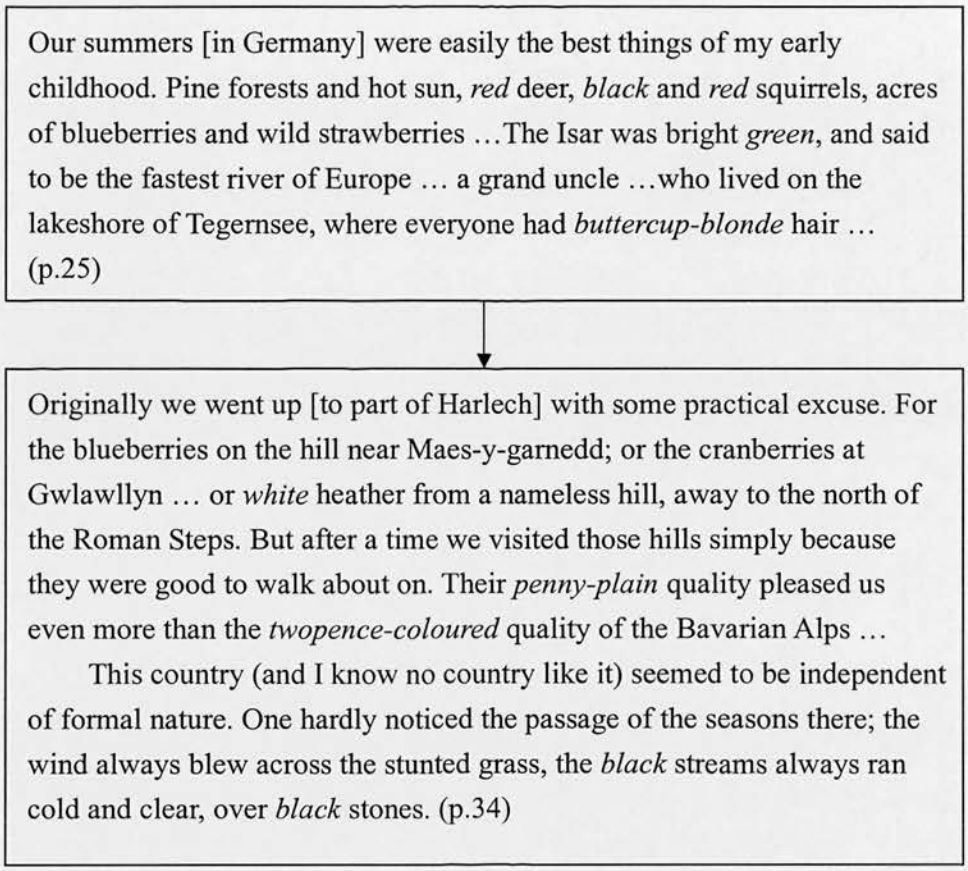
6.3.2 Colour term uses in *Goodbye to All That* compared with those in *The Mint*

Colour term uses in the first nine chapters of *Goodbye* seem overwhelmingly non-thematic or discrete. The memory of Lord Ashbourne's 'saffron kilt' (*Goodbye*: 9) does not become, as it might well do, a recurrent feature in the development of a theme that a substantial number of Irishmen seek Irish Independence. The colour of the author's eyes and hair (p.10) is a further example of this discrete information. There appears to be no motif, for instance, in which his black hair and grey eyes

feature recurrently to promote a theme. There are other examples of colour term uses that are not obviously thematic. Graves wears 'a pretty white pelisse' (p.19) in hospital with a fever; at school a history book reports that the ancient Britons 'painted themselves blue' (p.21) and an Irish boy has 'red hair, real bad, Irish read hair all over his body' (p.22); Graves has a nightmare about a girl's school filled with 'coloured toy balloons' (p.23); a boy whose father suddenly dies is expected to 'turn black in the face' (p.23) with grief. It seems improbable that this colour lexis would be linked in a reader's mind with a single thematic generalisation. In this sense, thus far *Goodbye* contrasts noticeably with the early chapters of *The Mint*, where the topical treatment of the park recurs more or less consistently as a thematic idyllic contrast to the realities of camp communal life. However, the contrast between the two texts is not absolute in this respect. In Graves too, colour lexis assists the description of attractive landscapes: both the depiction of childhood summers in Germany (p.25) and leisure time in Wales (p.34) might be linked thematically by a reader through an affective response to the idyllicness of their environments. The two passages are partly reproduced in Figure 6.1. Colour terms that seem to contribute to the idea (theme) that the summer holidays were idyllically memorable are italicised.

Both excerpts are punctuated with explicit textual comments that show that each landscape is desirable. In the earlier excerpt sun, forests, animals and fruits were all sources of attraction for the children in Germany, it may be inferred, because the opening statement about the 'best things of my early childhood' is followed directly by a list of these things. A causal inference would presumably bridge the gap between the opening statement and the long list (not all represented in the quotation) that follows it. The 'best things' resulted from the forests, the sun etc. that were

Figure 6.1: colour terms as promoters of idyllicism in *Goodbye to All That*



included in the experience of the summers. The broad inference, then, may well be that the forests etc. formed part of the experience of the summers, that there was variety and spaciousness ('acres of ...'). Within such a framework the colour terms augment the catalogue of pleasures. It might be contended that 'red deer' after all, only denotes red deer, the common name for a species in Western Europe (Corbet and Hill 1991: 128). But this would miss the affective-stylistic effects of reading of these deer and the 'black and red squirrels' as an experience of the colourfulness of animal life; and, later in the passage, of the appeal of the river colour ('bright green'); and the additional detail of the 'buttercup-blonde' haired residents of Tegernsee. As seen with themes in Lawrence, uses of the colour lexicon may be positively

connotative: the phrase 'buttercup-blonde' could trigger a (sub-)schema for BUTTERCUP and its yellow hue. Knowledge of flowers by default might be linked to their use in decorative or aesthetic contexts. Colour items, in other words, may connote the attractiveness of hue, in much the same way as they augmented the attractiveness of Lawrence's *locus amoenus* topos.

In the second extract, what we know about berries such as blueberries and cranberries is that to many they are edible and tasty, as are the 'wild strawberries' itemised in the earlier extract. The link between the extracts here has conceivably as much to do with the continuity of the fruit lexis as with the comparably attractive coloration of the landscape. Explicit comparison, however, is made between the two landscapes of Bavaria and Harlech through colour terms. Judging by the intensifying adverb in the statement 'Their penny-plain quality pleased us *even* more than the twopence-coloured quality of the Bavarian Alps' (my italics), both environments appealed to the narrator, the former for its plainer more uniform coloration. In the light of that plainness, the attractiveness of the 'black streams' running over 'black stones' in the lower box of Figure 6.1 could be construed: i.e. the matching black hues of stream and stones appealed for their simplicity and plainness. Thus the text reinforces the theme that the recollected landscapes of childhood both in Germany and in Wales had strong idyllic attractions for the author. The landscape is briefly conceived of as colourful in the battlefield later in the narrative (p.145, my italic): 'Autumn brought melancholy to the Béthune-La Bassée sector; in the big poplar forests the leaves had turned *French-yellow*, the dykes were overflowing, and the ground utterly sodden.' Here too is an idyllic mode very close to that of Lawrence in *The Mint*. However, the mode is not sustained, as it is in Lawrence, in the form of

recurrent thematic units. The use of 'French-yellow' here could be taken to signify the attractiveness of the hue; after a paragraph on problems of morale in the trenches and before a paragraph whose topic is the difference between two battalions, the colour lexis may serve as a brief idyllic contrast with the business of war. But idyllic attractiveness does not recur in the battle sections of Graves, as it does through *The Mint*.

It appears that the uses of the colour lexicon to initiate and develop an idyllic theme are not the only uses of this lexicon in *Goodbye to All That*. There is an appreciable overlap between the ways in which colour language promotes a theme based upon service uniform colours in Graves's text and the ways in which it does so in Lawrence's. In Lawrence's text colour lexis is involved in establishing a theme that belonging to the R.A.F. as a unique branch of the armed services promotes pride and a sense of unity and purpose in the wearer of blue (see 4.2). Blue in *The Mint* acquires at times a special thematic significance, attached to the idea that it unites recruits in a common purpose, the mastery of the air or at least training toward that goal. It is set off, it has been seen, against the rival service of the army and its distinctive khaki uniform; it also seems to give the servicemen in Part Three the physical appearance of being well accommodated to a private profession: 'The modest colour [blue] and spare fit prompt its wearers to seem a handy size' (*Mint*: 195-6). A viewpoint from which such special importance attaches to the hue of service uniforms is also important in Graves, as the following analysis shows.

When the war begins Graves is sent for officer training at an internment camp at Wrexham and recounts an anecdote of a certain private Probert, the sole man in a battalion not to volunteer for service overseas. Probert's colonel takes action (p. 67,

my italics):

> The battalion was now rigged out in a temporary *navy-blue* uniform until *khaki* might be available – all but Probert. (1) The colonel decided to shame him, and he continued, by order, to wear the peacetime *scarlet* tunic and *blue* trousers with a *red* stripe: a very dirty *scarlet* tunic, too, because he had been put on the kitchen staff. (2)

The connotations that colour would seem to have here are, respectively, of loyalty and patriotism in wartime as the colour terms in sentence 1 connote, and conversely a lack of patriotism and an individual self-interest, implied by Probert's scarlet tunic, detailed in sentence 2. To wear peacetime colours in wartime supposedly disgraces Probert. The concepts of the group uniform and its status strongly resemble those of the aspirations of Lawrence's fellows to be airmen in blue in *The Mint*. It might be objected that in *The Mint* the pride in blue uniforms is not bound up with an ongoing war as it is in Graves. Nonetheless, the two texts share a theme that being in uniform as members of an armed service is a source of pride and purposefulness. Again, this kind of thematic detail might be considered to be a similarity that instances a generic 'family resemblance' between the two texts (see 6.3.1). Graves, however, briefly explores the counter-side to this theme in developing the notion of Probert's defiance. Probert counters the jibes of his fellows, singing a response to their mocking song. Probert's defiance is signalled textually in repeated uses of the verb of strong volition 'will', that rhymes with the intensifying adverb 'still', communicating the sheer intensity, perhaps, of Probert's resolution to be different and self-seeking (p.68):

> *For the more they call me Robin Redbreast*
> *I'll wear it longer still.*
> *I will wear a red waistcoat, I will,*
> *I will, I will, I will, I will, I will!*

In the song, the group pride in wearing khaki, the wartime colour, is

implicitly contrasted with the singer's pride in insisting on wearing scarlet, the peacetime colour. The immediately subsequent narrative commentary, presented below, may be read in the light of Probert's release from the war. His freedom and continued life contrasts significantly with the consequences to the patriots of joining up (p.68):

> So, in October, he got discharged as medically unfit: 'Of underdeveloped intelligence, unlikely to be of service in his Majesty's Forces', and went happily home to his wife and pigs. (1) Of the singers, [of the song mocking Probert] few who survived Festubert in the following May, survived Loos in the following September.' (2)

Thus 'red' or 'scarlet' and 'khaki' may acquire an intra-textual thematic significance: 'scarlet' apparently promoting the theme that to evade war was not totally devoid of sense. In inferential terms (see 2.3), a reader might link the wearing of scarlet to the causal consequence that Probert inherited his freedom from death, and, conversely, the causal consequence of wearing khaki to incurring death. These implications are not made textually explicit elsewhere.

It should be noted that this theme statement – 'to evade war was not totally devoid of sense' – is not a thesis about war (see 1.4.6) but relates to an individual experience of a particular conflict. The anecdote problematises the patriotic assumptions of Probert's coevals rather than moralises about those assumptions.

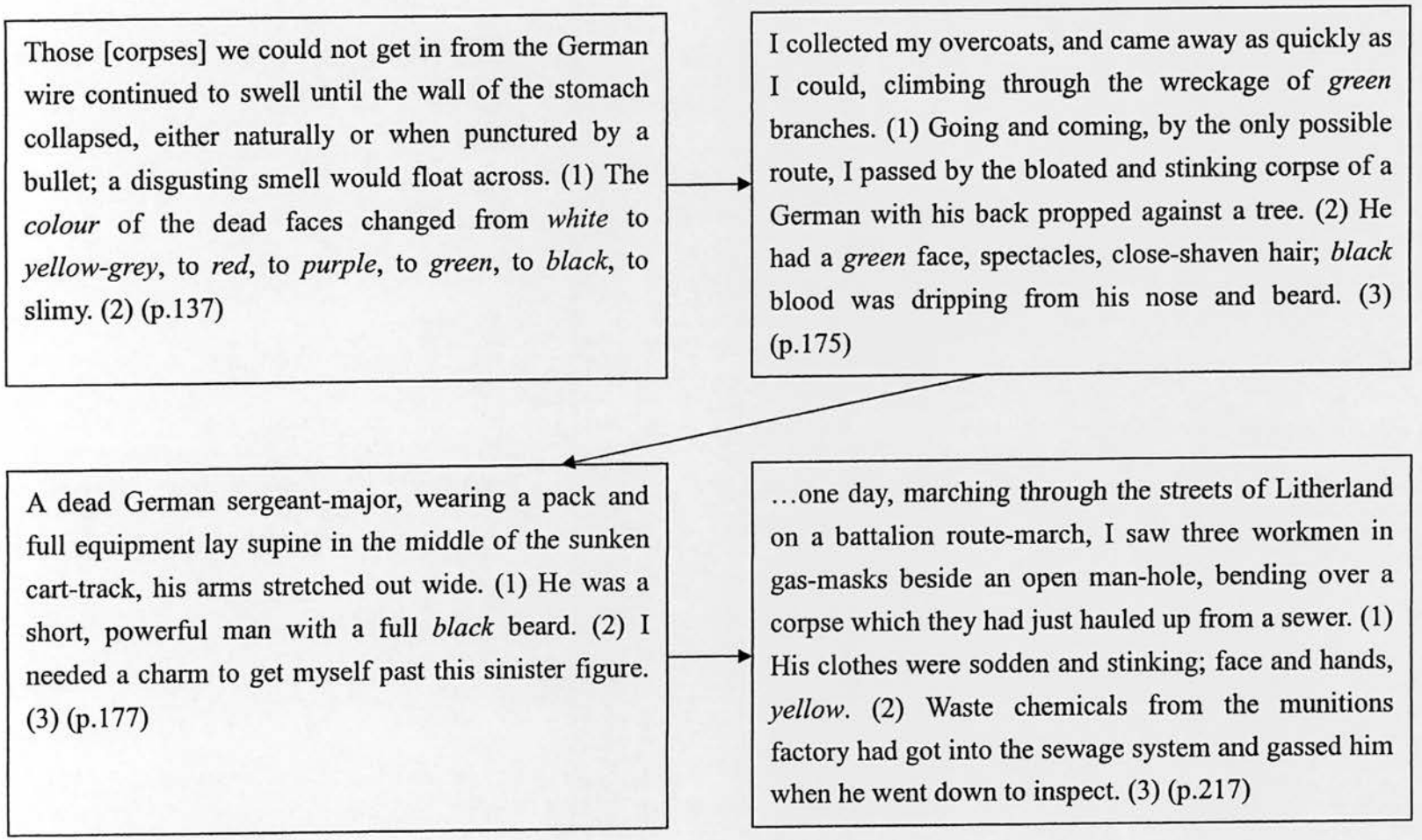
Graves recounts regimental history, often referring to service uniform traditions (pp.74-76). The colour lexicon modestly promotes a theme that is the converse of the Probert theme: that khaki is identifiable with regimental pride here. Scarlet is once more referred to, from the viewpoint of a regiment, as mere 'peacetime scarlet' (p.74), an instance that may further contribute to this theme.

While many colour term uses continue to be discrete, a number are used to

exemplify a horrific aspect of the war. In several cases, textual elements might be linked, by a reader who has a good memory, to form a theme that the war is a horrific and traumatic experience that entails memorable encounters with disgusting and nauseating sights, sounds and smells. I shall now examine these textual extracts in terms of how a reader might process the colour lexis in particular. Figure 6.2 opposite represents these thematic units.

In the first thematic element (Figure 6.2, top left box), corpses are described in terms of their slow decay. An intrinsic part of this process is the 'disgusting smell' emanating from the corpses (sentence 1). Having probably responded with disgust, a reader would presumably react similarly to the account of decay from the perspective of the colour changes to the dead faces (sentence 2). English uses the term 'a white man' to refer to Caucasians. If in life a European face is 'white', the subsequent changes to that colour may seem spectacularly discoloured and, perhaps, increasingly removed from the appearance of a living white face ('yellow-grey … red … purple … green'). Grammatically and semantically, sentence 2 sets up an expectation that the final adjective in the list of colour terms will be a colour. However, a reader encountering the actual choice – 'slimy' – might be further and more fully disgusted, as the final stage of decay is verbalised with a word from a different sensory domain (i.e. touch). The second extract (Figure 6.2, top right) is a second encounter with dead bodies. In sentence 1, the use of 'green' in 'green branches' seems discrete (see 6.3.1 above). However, in sentence 2 the resumption from the earlier textual unit of the idea of foul smelling and deformed ('bloated and stinking') corpses furthers the theme that the war is a nauseating, repugnant series of encounters with the killed, as does the colour description of sentence 3. As with the discolorations in the earlier

Figure 6.2: the theme that the war is a nauseating, repugnant series of experiences of dead men, friend or foe



text unit, the collocations 'green face' and 'black blood' would both signify the horrible discoloration of the battlefield dead. In processing terms, a face is probably schematically white and blood schematically red for most readers, hence a feeling of gross and horrible distortion may be evoked. With a straightforward substitution or omission of the items 'green' and 'black' here, it could be that a living man is being described. For example, in the sentence 'He had a white face, spectacles, close-shaven hair; blood was dripping from his nose and beard', a reader might assume that the person had been attacked physically but not killed. But in the Graves text, a reader knows from preceding narrative statement that the man is dead, so that the effect of noting 'spectacles' and 'close shaven hair' seems the more disturbing because spectacles and close shaven hair are perhaps linked by default to living purposes. Life is no longer present, so that these features seem bizarre, perhaps purposeless. In much the same way, the corpse of the German sergeant-major described in the third text unit (Figure 6.2, bottom left) might well seem ghastly and shocking because of details that are – again perhaps by default in schema terms – linked to life rather than death. People commonly cultivate beards to adopt a prepossessing appearance, but the 'full black beard' (sentence 2) on the corpse of the officer is no longer functional, perhaps indicating the absence of what had been the case in life – as with the preceding phrase 'powerful man'. Thus the horror and nightmare of the battlefield link the three episodes together thematically, partly through the common factor of dead casualties, but also through the emotively disturbing effects of the colour lexicon. In the final excerpt (Figure 6.2, bottom right) Graves is away from the battlefront but is reminded of the war zone by seeing a corpse in Litherland. The assertion that 'His clothes were sodden and stinking; face

and hands, yellow' might in itself provide a reader who identifies the theme with a link to the earlier three extracts. There is a corpse; as the corpses seen in the first two extracts, it is 'stinking'; probably by schematic default we may assume that the corpse is of a Caucasian man, so that 'yellow' is once more a discoloration of the appearance of the body, as in the first two extracts. The narrator explicitly states of this experience 'it reminded me so strongly of France that, but for the band-music, I should have fainted' (p.218). It may be inferred that the band-music caused Graves to realise that he was not at the battlefront, where band music was absent. The asserted reminder of France makes good sense if connected with the previous descriptions of corpses, partly in terms of the colour lexicon. The continuity among all four thematic elements may be based upon the proposition that for Graves the war proved traumatic and its nauseating sights were unforgettable and profoundly disturbing. Thus this fourth extract re-construes the actual experience of discoloured and sinister corpses by showing that such memories haunted him away from France.

It will be observed that the theme just described seems particular to Graves's text and not to *The Mint*. In this sense it seems possible to identify a distinct theme in *Goodbye to All That* by showing that this particular theme does not occur in *The Mint*. Indeed, it could be contended that in this respect T.E. Lawrence's text *Seven Pillars of Wisdom* may be closer thematically to Graves's autobiography in its description of horribly discoloured corpses (e.g. at the hospital for Turkish wounded in Damascus in *Seven Pillars*: 677) . It will be recalled, however, that at the start of this chapter I stated that my purposes in identifying how colour / sound terms are used in both *The Mint* and *Goodbye* were partly to identify whether in other narratives than *The Mint* these lexicons were used thematically. This broad question seems to have been

answered affirmatively for the colour lexicon. It has also been shown that while colour terms help to provide themes in each text, in the case of the kind of themes that they may provide there appears to be some considerable common ground. The common ground consists apparently in the concept of idyllicism. In Chapter Four it was argued that in *The Mint* the idyllic portrayal of the park in Parts One and Two (in which colour lexis played a considerable role) emphasised the extent to which the men at the Depot were confined and impotent; that in Part Three colour promoted the idea of a new found freedom in Cadet College. In *Goodbye to All That* it has been argued that colour terms to some extent perform a similar role: in connoting idyllicism through describing colourfully appealing landscapes and settings, they serve to express the notion that the childhood holidays of the author were pleasant and sensually rich.

Colour lexis in Graves's text was also found to play a role in a theme that membership of the army indicated a source of pride and a sense of group unity and purpose (designated by the wearing of khaki and contrasted with Probert's wearing of scarlet). That theme had much in common with the theme in *The Mint* that belonging to the R.A.F. as a unique branch of the armed services promotes pride and a sense of unity and purpose in the wearer of blue.

For other narratives than *The Mint*, then, the colour lexicon does appear to contribute to themes. While the theme that the war is a sensually and psychologically nauseating experience is distinct to Graves's book and not to *The Mint*, in at least two respects the nature of themes overlaps strongly in each text: i.e. in respect of the theme that the physical environment (often natural) provides a source of idyllic or lyrical pleasure, and in respect of the theme that belonging to the armed services may

be a source of pride and unity of purpose.

It follows that *The Mint* is not distinct in using (at least) the colour lexicon thematically. This observation might serve as a check on any assumption that all texts are unique. It may also support the proposal that narratives may share themes to at least some extent. This is not to suggest that such themes would belong exclusively to narratives.

In the next section I shall examine the role of the sound lexicon in *Goodbye to All That* and compare its role with that in *The Mint.*

6.3.3 Sound term uses in *Goodbye to All That* compared with those in *The Mint*

Just as colour terms tend to be discrete (see 6.3.1) in the first nine chapters of *Goodbye* so do sound terms seem largely discrete up to the outbreak of the First World War in the story. Lawrence develops a theme early in his text that is sustained throughout a large part of it: that on rare off-duty occasions in the Depot, an idyllic world can be perceived that contrasts markedly with its otherwise arduous aspects. Thematic developments such as this, in which sound lexis is involved, are not evident in a reading of Graves's first nine chapters.

However, from chapter twelve onward, sound lexis supports a theme that battle experience entails seemingly endless, oppressive encounters with a range of distinctive sounds from instruments of war. Connotations of that oppressiveness will be suggested in the extracts that I shall now discuss, and it will be seen that sound lexis is importantly implicated in theme recognition. The ensuing analysis aims to show not only that themes may be found in a comparable text to *The Mint* but also that in Graves's text the sound lexicon helps importantly to promote themes; that it is requisite for a full appreciation of this narrative also to consider the cognitive and

emotive effects of the uses of sound lexis in appreciating textual themes.

On the battlefield hymn singing is interrupted by shell-fire (pp.81-2):

> The noise of the guns grew louder and louder. (1) Presently we were among the batteries. (2) From about two hundred yards behind us, on the left of the road, a salvo of four shells whizzed suddenly over our heads. (3) This broke up *Aberystwyth* in the middle of a verse, and sent us off our balance for a few seconds; the column of fours tangled up. (4)The shells went hissing away eastward; we saw the red flash and heard the hollow bang where they landed in German territory. (5)

The first sentence indicates the increasing volume of battlefield sound. It may be inferred that danger is imminent: noise increases the nearer one comes to its source. Sentence 2 introduces the arrival at the fighting front, re-emphasising the imminence of danger. Five sentences before the start of the last quotation, the text establishes that the Welsh soldiers began singing Welsh hymns to keep up their courage (p.81). Sentence 4 in the last quotation invites a reader to juxtapose beautiful and harsh sounds. 'This', the first word in sentence 4, refers anaphorically to the whizzing of shells in the preceding sentence. Whizzing shells probably connote danger. They are less affectively appealing sounds than those evoked by a triggering of a HYMN schema with the word *Aberystwyth*, the name of a Welsh hymn. What may be known about hymns – their potential in unifying, instilling faith within and encouraging groups – would help to sustain the idea that a feeling of unity is temporarily shaken by shellfire. The 'hollow bang' in sentence 5 may intensify the feeling in a reader that the men are now under duress, that the togetherness induced by hymn-singing is rudely interrupted by distinctive sounds of conflict. In the first sentence of the following extract the oppressiveness of war is further detailed with the use of onomatopoeia to express enemy shelling sounds, and the use of 'flop! flop!' and 'buzzing' to register the sounds of the landed shell (p.82, my italics):

> A German shell came over and then *whoo-oo-ooo-oooOOO-bump-CRASH!* landed twenty yards short of us. (1) We threw ourselves flat on our faces. (2) Presently we heard a curious singing *noise* in the air, and then *flop! flop!* little pieces of shell-casing came *buzzing* down all around. (3) 'They calls them the musical instruments,' said the sergeant. (4)

The sergeant's remark in sentence 4 again shows how schema theory could explain a possible processing of a textual theme. A MUSICAL INSTRUMENTS schema may be activated with the phrase 'musical instruments'. What is known about musical instruments and what is known about battlefield noises would need to be related to adequately interpret the sergeant's comment. The comment might be straightforwardly informative, one might object: i.e. people simply have a term for the sounds of battle; and the comment signifies nothing more or less. However, this seems an inadequate response. Musical instruments ideally create pleasurable sounds, but it is reasonable to infer that the 'curious' (sentence 3) sounds of shell fragments hitting the earth do not have pleasant associations or connotations. A divorce is apparent between the sense of connoted danger and stress, on the one hand, and beautiful noise on the other. Quite probably, the name is ironically applied to communicate the idea that battle sounds are anything but relaxing and pleasant, unlike music. It will be recalled that Lawrence used the idea of music in a context of use where the agreeableness of music was far from apparent, when describing the dry-bar (*Mint*: 71). In that case also, a MUSICAL INSTRUMENTS schema was proposed as a means of interpreting the text ironically (see 5.2). Each text would appear to put the sound lexicon to use as an ironic device.

Battle action is again depicted soon afterwards onomatopoeically (p.83):

> Rifle-bullets in the open went *hissing* into the grass without much *noise*, but when we were in a trench, the bullets made a tremendous *crack* as they went over the hollow. (1) Bullets often struck the barbed wire in front of the

> trenches, which sent them spinning with a head-over-heels motion – *ping! rockety–ockety–ockety–ockety* into the woods behind. (2)

In 2.3 it was said that readers may and sometimes do empathise with characters in texts. One way of understanding the textual representation of the various noises of missiles is to suppose that the narrator was disinterestedly perceiving, and attempting to impart, the different manifestations of weapon-fire. This seems unlikely. The 'hissing' of a rifle bullet in the grass (sentence 1) seems insidious because it declares itself less conspicuously and stealthily: as sentence 1 states, 'without much noise'. Perhaps also 'hiss' has negative connotations (e.g. snakes hiss, and for many readers are probably poisonous and dangerous by schematic default). Alternatively, the 'tremendous crack' of a bullet might be disturbing in a different way; the distinctive 'ping! rockety-ockety-ockety-ockety' adds to this catalogue of noise types that suggest that danger is everywhere, manifested in many auditory forms. A reader might well empathise with characters involved in such a conflict.

It might be observed that there would be some readers for whom the sounds offered no particular invitation to empathise with the characters of the text. However, this is not contested. Such a reading would probably reinforce the position that reading is ultimately a subjective process and that consequently not all readers would respond in the same way.

Some textual evidence for the plausibility of the reading offered here occurs immediately before the first sentence of the last indented quotation. The psychological effects of exposure to gunfire are explicitly stated (p.83, my italics): 'We now came under rifle-fire, which I found more *trying* than shell-fire … The gunner … fired not at people but at map-references … But a rifle-bullet, even when

fired blindly, always seemed *purposely* aimed.' The apparent purposefulness of rifle shots is a source of enervation that extends the theme that being in this war, at least, is an experience of oppressive exposure to danger. It might be objected that this proposition is not really a theme but a thesis (in the sense declared in 1.4.6). However, one response would be to point to other texts where war has been conceived not as oppression but as a means of glory.[1]

Direct experience of rifle bullets is expressed in terms that advance the theme that this particular war is enervating and oppressive, as suggested in the lexical items 'hissing' and 'cracked' in the passage below. Hissing again seems to connote insidiousness and danger; 'crack' to dramatise the event by use of a sharp sound; and danger of wounding or death is only just averted in view of the course of the bullet (p.88, my italics):

> A German flare shot up, broke into bright flame, dropped slowly and went *hissing* into the grass just behind our trench, showing up the bushes and pickets. (1) Instinctively I moved. (2)
>
> 'It's bad to do that, sir,' he said, as a rifle-bullet *cracked* and seemed to pass right between us. (3)

A superordinate goal inference (see 2.3) may be made that the speaker intends to caution the addressee. By 'that' in sentence 3 a reference is presumably made to the movement verbalised in sentence 2.

The theme that the noises of battle are profoundly disturbing persists in a letter home (p.92):

> *May 22nd* A colossal bombardment by the French at Souchez a few miles away – continuous *roar* of artillery, coloured flares, shells *bursting* along the ridge by Notre Dame de Lorette. (1) I couldn't sleep. (2) The *noise* went on all night. (3) Instead of dying away it grew and grew, till the whole air rocked and shook; the sky was lit up with huge flashes. (4) I lay in my feather bed and sweated. (5)This morning they tell me there was a big thunderstorm in the middle of the bombardment. (6) But, as Walker says: 'Where the gunder ended and the thunder began was hard to say.'(7)

The persistence of the racket created by the weaponry is expressed in the collocation 'continuous roar' sentence (1). Presumably the operation of a causal inference would render the link between sentences 1 and 2 coherent: it would be because of the noise that the narrator could not sleep. The persistence of noise is further expressed in sentence 3, its increasing volume in sentence 4, its presumable psychological effects on the perceiver ('sweated') in sentence 5. Sentences 6 and 7 pursue the idea that deafening noise persists. 'Gunder' may be a blend of the lexical forms 'gunfire' and 'thunder', both of which semantically entail noise, and Walker's remark suggests that the high volume of the noise of guns was virtually indistinguishable from that of thunder.

In a later excerpt from letters (May 24th) Graves notes of the German mortar bomb (p.96) "'Sausages' are easy to see and dodge but they make a terrible noise when they drop'. This furthers the theme that the noises of the war were exacerbating. Uses of the sound lexicon reiterate the idea that the war is full of danger and enervating, even though the narrator declares that his men are mastering the recognition of threatening sounds, in sentence 1 of the following extract (p.96):

> We can sort out all the different explosions and disregard whichever don't concern us – such as the artillery duel, machine-gun fire at the next company to us, desultory rifle-fire. (1) But we pick out at once the faint plop! of the mortar that sends off a sausage, or the muffled rifle noise when a grenade is fired (2).

An affective response to the collocations 'faint plop!' and 'muffled rifle noise' in sentence 2 might note the pre-modifying adjectives in each. A clearly registered signal of present danger may seem less frightening than a less clearly registered signal, and perhaps the subdued quality of these sounds evokes the notion that these noises were of the latter kind: i.e. insidious, subtly perceptible.

This theme that the war involves ever-present danger, horror and stress has been well developed so far. The potential results of that danger are treated as Graves next describes a near miss and his sensations. The auditory experience is disorienting (p.96, my italics):

> Last night a lot of German stuff was flying about, including shrapnel. (1) I heard one shell *whish-whishing* towards me and dropped flat. (2) It *burst* just over the trench where 'Petticoat Lane' runs into 'Lowndes Square'. (3) My ears *sang* as though there were gnats in them, and a bright scarlet light shone over everything. (4) My shoulder got twisted in falling and I thought I had been hit, but I hadn't been. (5)The vibration made my chest sing, too, in a curious way, and I lost my sense of equilibrium. (6)

The nightmare of war is conveyed again. The sound of an approaching shell is recognised by its distinct 'whish-whishing' quality. It could be felt that the sound lexicalised by 'whish-whishing' is discrete (see 6.3.1), but it may connote one more insidious variety of shell sound. In sentence 4, the portrayal of the effects of the explosion promotes the theme under discussion. The sound of singing in the narrator's ears resembles gnats: presumably, the connotations of the sound are irritating and disturbing. The second use of the verb 'sing' in this passage is applied to the narrator's chest (sentence 6). The singing of a human chest is probably less familiar than a singing in one's ears, and so, perhaps, the subsequent prepositional phrase 'in a curious way' is the more coherent: simply, the experience is bodily disorienting. The war is traumatically disturbing.

Other thematic elements seem to assist the development of this theme throughout the remainder of the section of the book that relates experience in the war zone. The bombardments of the battle engagements appear endless and horribly noisy (p.121):

> Shells went over our heads in a steady stream; we had to shout to make our neighbours hear. (1) Dying down a little at night, the racket began again every

morning at dawn, a little louder each time. (2) 'Damn it,' we said, 'there can't be a living soul left in those trenches.' (3) But still it went on.

A causal inference (see 2.3) would probably be made that the shouting in the second main clause of sentence 1 was necessitated by the great noise of the shells asserted in the first main clause. The use of the connotatively negative lexical item 'racket' supports the theme that the war is wearisome and oppressive, and the noise increases with every dawn (sentence 2). In sentence 3 the direct speech communicates the vexation of the speaker(s), and the idea that the bombardment and its concomitant oppressive noises seemed futile: 'there can't be a living soul left in those trenches' implies that there seemed to be nobody left alive to bombard, and that therefore the shelling was purposeless. Again, the theme that the war is disturbing and oppressive is developed through this perception of the futility of the bombardment, and sound words play an essential part in its development. The psychological effects on troops in these circumstances are portrayed in a song by Welsh troops. It generalises on the persistent and dispiriting effects of the noises of shelling in the war. It may be assumed that sounds such as 'whistle' and 'roar' in the first line of the extract below epitomise the horror of the conflict (p.125, author's italics):

> *The coal-box and shrapnel they whistle and roar,*
> *I don't want to go to the trenches no more...*

One particular source of oppression, declared by the narrator to be '[o]ur greatest trial' was the German canister shell, which 'when it went off, sounded like the Day of Judgement' (p.161). The Day of Judgement may be inferred to be extremely noisy: inter-textually the phrase 'sounded like the Day of Judgement' may evoke the idea expressed in *The Revelation* of angels loudly trumpeting, thunder,

earthquakes and so forth. The idea that the war is endlessly distressing is also developed when Siegfried Sassoon, as an invalid in Kent, retired from the conflict, hears 'the guns *thudding ceaselessly* across the Channel, *on and on*' (p.212, my italics). The negative connotations of 'thudding' are no less important than its adverbial collocate 'ceaselessly' in extending the theme.

So far a number of textual units of diverse type and length have been said to contribute to the theme that the war is unending, oppressive and demoralising for the fighting troops. Even back in England, Graves suffers from the effects of such constant exposure to conflict. The following excerpt represents his continued suffering from battle noise; it is linked thematically to the sounds of battle discussed above: 'And I couldn't face the *sound* of heavy shelling now; the *noise* of a car back-firing would send me flat on my face, or running for cover' (p.220, my italics). It might be inferred that the narrator's reaction even to 'the noise of a car back-firing' reminded him traumatically of the 'sound of heavy shelling' so that he reacted the way he did. The expression 'running for cover' suggests that, as in a battle situation, where cover from attack is needed, he is instinctively seeking refuge from danger. The discrepancy between the actual world away from the war zone and the dangerous world of the trenches in France has thus become blurred. One way of representing a possible chain of inferences that represents part of the textual processing of this excerpt is a causal sequence with two causal antecedents (see 2.3): the noise of the car causes Graves to associate it with the noise of shelling, and this in turn causes him to run 'for cover', as shown in Table 6:

Table 6: causal inference chain in *Goodbye to All That*

CAUSE	→ CONSEQUENCE / CAUSE	→ CONSEQUENCE
Car back-fires	→ trauma: battle sounds recalled	→ narrator runs for cover

The sound lexicon does not appear to contribute to any theme in the remainder of the text apart from the one discussed.

6.4 Conclusion

At the start of this chapter I pointed out the necessity not to assume that because *The Mint* proved to have themes to which both sound and colour lexicons contributed, other texts would also have them. One major reason for including a second text in the principal analysis of Lawrence's text was said to be that it would indicate whether, in that text too, there appeared to be themes construed over colour and sound language. If so, this would suggest one way in which in general *The Mint* might not be 'unique'. Although it might not be possible to show that any text were unique (i.e. short of a comprehensive examination of all texts), it might be possible to show that it was not unique in certain specific respects. The evidence suggests, to begin with, that the functioning of colour and sound lexicons as thematic promoters in *The Mint* is not a feature unique to the book but that that functioning is shared at least between the two narratives. This contention would indeed seem to support a major sub-hypothesis of the thesis that a study of the thematic role of these lexical sets may be essential for a full understanding of some narratives, as opposed only to a full understanding of *The Mint*. One direction in which this might lead would be toward examination of other narratives deemed comparable to *The Mint* and

Goodbye to All That.

This general finding assimilates the texts by Graves and Lawrence. However, more has been shown in the comparison of the texts than this broad similarity. What has also been shown, moreover, suggests ways in which *The Mint* is and is not thematically distinctive as a text, at least with regard to *Goodbye to All That.*

On the one hand, *The Mint* is a distinctive text by virtue of its use of colour words to enhance the theme that the Depot is a confining and restrictive experience whereas Cadet College is altogether freer. No such use appears to be made of the lexicon of hue in Graves. Conversely, it has been seen that *Goodbye to All That* uses colour lexis to support the theme that the war is a horrible, disgusting experience filled with loathsome encounters with death. In that sense, Graves's use of colour terms is thematically distinctive. However, textual examination has identified areas of comparability, and not only contrasts, in thematic uses of lexis between the two texts. First, *Goodbye to All That* and *The Mint* use colour vocabulary to create a sense that from one perspective the textual world may be idyllic. While this notion seems rather restricted in Graves's book to textual treatment of recollected holidays in Wales and Germany, in *The Mint* the lexicon recurrently presents the environment as emotively appealing, intermittently in the first two parts, where it contrasts with the tedium and stress of the workplace, and more extensively as a part of the portrayal of happiness in the much more satisfying workplace of Cadet College.

A second way in which the colour lexicon is thematically very close in the texts lies in the shared theme that belonging to a branch of the armed services promotes pride and a sense of unity and purpose. It was seen that in *The Mint* blue had a special significance for its wearers, and that in *Goodbye to All That* scarlet and

khaki had a comparably special significance. This suggests that the colour lexicon and its connotations of service pride and unity might contribute to a generic theme. That is, one might expect, if only on the modest basis of this textual comparison, that other narratives whose story is of service life would to some extent treat this theme through the colour lexicon. Uniform colours might be significant at a thematic level.

So far as the language of sound is concerned, its thematic treatment in the two texts serves to differentiate rather than align them. However, this statement requires some qualification.

In one minor respect, the two texts have been seen to share a mode of sound language use: by the way in which Lawrence and Graves apparently play on the conception of non-musical sounds as musical, and quite possibly evoke in a reader a MUSICAL INSTRUMENTS schema in order to arrive at the ironic significance of the conception.

However, the distinctive theme to which sound lexis contributes in *The Mint* is that noise is a major intruder on Lawrence's peace of mind in the Depot, but that intermittently an idyllic realm of quiet or musical beauty highlights the Depot world of drudgery, laboriousness, distastefulness and oppression; in Part Three of *The Mint*, that theme is transformed into one in which, generally speaking, sounds themselves are much more pervasively appealing and of much more diverse origin. This treatment of sound and noise is nowhere persistently developed in *Goodbye to All That*: and that realisation strongly suggests the distinctiveness of Lawrence's thematic use of sound lexis in *The Mint*. No less textually distinctive is Graves's deployment of noise words to uphold the theme that the war is oppressive and traumatic with long term mental effects on its victims.

Endnotes

1.[p.265] for example, in Othello's remarks in *Othello* Act III scene iii (Hodek: 998):

Farewell the plumed troop and the big wars
That make ambition virtue! O, farewell!
Farewell the neighing steed and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious war!

Chapter Seven
Conclusion

This study has analysed a number of related questions pertaining to themes and to the role of the lexicon in contributing to theme identification. In Chapter One the hypothesis was advanced that 'theme is recoverable from text by looking at lexical sets in the text as a starting point, and that theme identification is a highly subjective process, even though to some extent this process can be accounted for in terms of what is known about discourse processing'. This hypothesis invited examination with reference to three research questions in particular: 1. What is a theme? 2. Where does theme fit into a reading of a text? 3. How does lexicon fit in with the notion of theme? Chapters One, Two and Three addressed each of these questions in turn. These and subsequent chapters aimed to deepen an understanding of what a theme is. Chapters Four, Five and Six formed the core chapters of this thesis. They examined two extended narratives, *The Mint* and *Goodbye to All That*, in terms of how colour and sound lexis contributed to their themes. The analysis involved applying the theoretical framework of the first three chapters, mainly with a view to identifying themes in *The Mint.*

I began with the objective of establishing what a theme is. Chapter One presented the conception of themes as a problematic area, in view of the diversity of uses that the term 'theme' has had, and despite recent attempts in thematic studies to pin down the term more sharply than before. In the light of these difficulties, I pursued a provisional definition of theme in the opening chapter. This provisional definition was designed to be rigorous enough to undertake a systematic textual exploration of themes, both by positive definition and by differentiating the concept

from a wide number of commonly associated ones. These concepts were drawn in particular from literary studies, narratological studies, linguistics and studies more particularly focused upon thematics. I also assembled a narratological approach to theme. This involved first, incorporating certain central narratological concepts and second, critically assessing the ideas of a number of narratologists who had turned to the difficult task of confronting theme and its identity in narratives.

In Chapter Two I addressed the question of how themes might be read, processed and distilled by a reader who apprehended them in a text. I proposed that schema theory and the inference processes that it entailed could substantially account for how a text, and therefore textual themes, might be read on-line. During reading, individual schemas would be continually activated, and top-down or bottom-up processing would assist considerably in inference. A response both to what was textually explicit and to what seemed textually implicit would facilitate textual comprehension. The activity of theme identification, a part of the process of interpretation in Dillon's terms, would depend on and be subsequent to the comprehension of a text by means of schematic knowledge and inference-making.

In Chapter Three I reviewed studies that included, explicitly or implicitly, the conception that the lexicon was an essential factor in adequately pinpointing textual themes. Studies showed how lexical sets or semantic fields assisted in the promotion of themes in a range of literary texts including narratives. This served to support the view argued in this study that lexis is importantly implicated in theme recovery, although the studies usually involved examination of only short stretches of text. Several readings of the main narratives to be explored in the thesis were undertaken in the light of this critical review of the literature, and it appeared that a number of

linguistic factors, including lexical reiteration, lexical collocations and lexical connotations seemed to be of relevance to textual themes.

Drawing upon the theoretical background established in Chapters One to Three, Chapters Four to Six explored the role of two lexical sets or semantic fields in T. E. Lawrence's *The Mint* and Robert Graves's *Goodbye to All That*, focusing particularly on discussing those textual units in them that, I said, formed thematic elements that could be linked and on the basis of which a generalisation could be made in the form of a proposition constituting a statement of theme. I had recourse at intervals to schema theory to propose descriptions of how certain lexical items might trigger reader schemas and how such activation could help to explain processing and theme distillation. Particular attention was paid in discussing the proposed thematic elements to the function of lexical items in contributing to themes. I shall now summarise the main findings of the thesis.

In Chapter Four I showed how, in various ways, uses of the lexicon of colour contributed to a 'theme of confinement' in *The Mint*. It was seen that four themes might be identified in Part One. The thematic elements of each were discontinuously spread through the text-continuum. These were the themes: 1. the theme that nature's power and beauty is evident, yet recruits become increasingly powerless to enjoy it at leisure due to the pressures of service life; 2. the theme that the camp is like a prison for the men who are compelled to live with one another under the scrutiny of the R.A.F. authorities; 3. the theme that belonging to the R.A.F. as a unique branch of the armed services promotes pride and a sense of unity of purpose; 4. the theme that life in the Depot inevitably involves demeaning duties, and a dispiriting obligation to conform to restrictive service regulations. It was observed that in Part Three only

themes 1 and 3 were prolonged and colour language promoted both of them. On the one hand, the lexicon of colour was used to augment the notion that Cadet College, unlike the Depot, was a liberating and enjoyable environment, lyrically attractive in a more pervasive sense than the glimpsed and largely unavailable lyrical attractions in the previous setting of the Depot. Thus, I argued, the idyllicism momentarily accessible in the first two parts of *The Mint* is extended and refined in the third part. Theme 3 from the earlier two parts is also developed in the third, with the notion that aircraftsmen find the Cadet College a private, satisfying, intimate working environment.

In Chapter Five I showed how uses of the sound lexicon contributed to a 'theme of idyllicness' in *The Mint*. It was seen that, in the first two parts, this had two mutually complementary facets to it: on the one hand, noise was a major intruder on peace of mind, and on the other, sounds perceived intermittently created a world of idyllic beauty offsetting the drabness and demeaning qualities of the Depot world. In the third part, the idyllicness theme persists in a new guise. Even certain potentially disturbing noise is transformed into an account of life at the College where noise is exciting rather than intrusive, while other sounds often have psychologically very stimulating effects.

In Chapter Six I showed how the uses of the lexicons of colour and sound contributed to themes in each text. This demonstrated that in one general respect both narratives used each lexicon thematically. However, it was noted that the particular uses to which both lexicons were put served to distinguish different themes in each text, i.e. the themes examined in *The Mint* proved distinct from those examined in *Goodbye to All That.* Thus it may be argued that focusing on lexical roles as

promoters of textual themes in different (but comparable) narratives is one mode of approaching and identifying textual distinctiveness.

I also showed, nonetheless, that to some extent theme overlaps appeared between the two texts. Both books in particular present an idyllic viewpoint, although this seems much more extensively used in *The Mint.*

This study has found that its initial hypothesis has been substantiated through the application in chapters Four, Five and Six of its theory of theme, treated in the preceding chapters. I shall now outline how this appears to be so.

Although it is, I hope, clear why I have thematically linked the various textually discontinuous extracts across the texts in the way described, it cannot be claimed that the thematic readings discussed would be recognised by all readers. At the same time, however, my argument has been served by appeal to some of the tenets of schema theory. The analysis has not, therefore, confined itself to a purely introspective account of a reader response. Because schema theory posits that readers have systematic stores of knowledge in memory, it offers a means of explaining how readers in general, not just myself, might process texts and themes in them.

The assumption of schema theory that I have embraced, then, hypothesises a mechanism that may help to account for text processing in general. Yet because, presumably, readers' schemas will not harbour identical knowledge stores, this may affect the ways in which texts are read and account theoretically, to some extent, for an expectation that individual readings will vary. Readings may vary in terms of what individuals take to be interesting and / or salient in a text. At the level of specific lexical details, too, we might expect differing interpretations of colour or sound lexical occurrences. For instance, I stated in Chapter Four that I found that

Lawrence's reference to greyness in the phrase 'At the first greyness in the sky' (*Mint*: 138) suggested the narrator's dispiritedness, based partly upon the subdued associations that the hue of grey may often have. However, if it were objected by another reader that, for him, grey merely denoted the colour of the sky on that occasion, I could not validly declare his reading wrong or insufficient. This would not disqualify me from justifying my own reading by further appeal to the occasion of its use: an insomniac narrator takes himself on a solitary walk while his fellows sleep; perhaps this helps to account for or influence my reading of this instantiation of the colour term. It is in this sense that theme identification may indeed be 'highly subjective' as stated in the opening hypothesis. We can be open to the possibility of other thematic readings while still preferring our own, with stated reasons. On the other hand, one can point on the grounds of psycholinguistic evidence (Chapter Two) to the operations of a mental mechanism and offer plausible descriptions, inevitably partial, of its *modus operandi.*

Some of the major implications for knowledge arising from this thesis are as follows. First, the study has deepened an understanding of the nature of a theme by focusing sharply and extensively upon one of the major senses of the term. The particular sense chosen was not simply one that required clear distinctions from other meanings of 'theme'. It also aimed to constrain a sense of 'theme' that is too often vaguely used in literary discussions. Rather than resting content to employ the word as it might feature in a cultural exchange involving concise discussion of literature that one has read, I have endeavoured to trace its role in an avowedly subjective reading of texts by linking theme specifically to the discourse level. One difference in the concept of theme pursued in this study is from the use of the term in linguistic

discussions of theme and rheme, approximately, given versus new information at sentence level. It has not become clear in the literature, so far as I am aware, how a theme and rheme approach might serve the purposes of approaching themes as I have done across extended texts. Treatment of themes in this project permits a principled analysis of themes beyond the potentially restrictive focus of the sentence level. By conflating two narratological theories of theme in particular, those of Prince and Rimmon-Kenan, the study has also addressed some limitations in these otherwise insightful theories. For instance, Rimmon-Kenan's short paper (1995) could be taken as prescribing a dead-end in the hunt for a more principled and developed study of themes. Her reservations concerning the subjectivity of her own approach might be interpreted as a metaphorical shrug of the shoulders in the face of a difficult business. Rimmon-Kenan proposed the idea of links among thematic units, and generalising and labelling units in the form of a theme statement. But she only went so far as to indicate that such a procedure seemed to work at the level of plot summary, i.e. she did not apply her view at the discourse level. This thesis has so applied it, conducting prolonged textual analyses that showed how textual units might be found to contribute to themes. Attention has been paid to the possible thematic functioning of lexical sets and semantic fields in a principled sense, in order to bring theme analysis to bear specifically on textual language. Second, the study has shown how the lexicon may perform an indispensable thematic role in a text particularly through lexical connotative meanings. A distinction has been made in the course of the textual analyses concerning the uses of lexical items. What I have called 'discrete' lexical items refer to those items in a semantic field or lexical set that do not appear to function thematically in the text but instead serve only to denote meanings. Many

lexical items in both the colour and sound sets studied were apparently discrete in this way. Conversely, however, it does appear that theme identification involves drawing upon connotative meanings (Leech 1981). Again, this point helps to elucidate the conception of a theme in the sense under consideration. It also helps to set this theory of theme against theories that might be confused with it at first sight, particularly Halliday and Hasan's influential 1976 theory of cohesion. Essentially their theory views the lexis in a text as one of five types of linguistic cohesion, helping to establish textual cohesion by virtue of the lexico-semantic relations among or between items. This effectively means that, regardless of whether a reader may discern thematic links among items belonging to a set or field, each member of the set or field contributes to a network of semantic connections that form text-hood. Their theory has only a marginal place within a thematic study, unintended by the authors. This is so insofar as Halliday and Hasan's categories of (lexical) cohesion serve mechanically to identify all the instances of a set or field in a given text, so that it becomes possible to list the various textual occurrences prior to a thematic exploration. Third, the study has contributed to filling a gap in the linguistic exploration of autobiographical narratives, in particular *The Mint*. Few if any principled and systematic applied linguistic examinations of lengthy autobiographical works appear to be extant. Writers seem to have preferred linguistic or stylistic examinations of works that are more obviously fictional in nature. This study constitutes a contribution to this aspect of narrative studies. Fourthly, the study has provided an excursion into generic studies by demonstrating that *The Mint*, the work selected for special study, is not unique. It is apparently not the only narrative to the development of whose themes the sound and colour lexical sets appreciably

subscribe. This has been made apparent by comparison with another narrative autobiography, *Goodbye to All That*. This comparison was necessary in order to establish an important aspect of the non-uniqueness of *The Mint.*

Some of the limitations of the study are as follows. First, it proceeds to textual theme analysis necessarily in the face of a dearth of literature on how themes, conceived in this way, may be mentally processed. This is not only because of the definitional diversity or inadequacy relating to theme sketched in Chapter One, but is also due to the limitations of psycholinguistic experimentation. Experiments on how readers respond in complex ways to texts have not so far been devised, so far as I am aware. Not enough is really known, and perhaps could ever be known, about actual mental activities involved in theme processing. Inevitably, the research has had to adopt a compromise solution in offering hypothetical explanatory accounts of processes with reference to a subjective thematic reading of narratives. However, the very complexity of themes and the very scarcity of knowledge about their processing argues for the development of such thematic hypotheses. Second, the thesis has involved a detailed comparative analysis of only two narrative texts. Thus it reaches only a short distance toward an understanding of how a lexical thematics may apply more generally to narrative texts or indeed to all texts. However, a choice seemed requisite between concentrating the discussion on only one text and allowing the analysis to stand alone, or else on more than one text and thereby providing a broader applicability of a lexical thematic exploration to narratives. In choosing the latter course, I have clearly sacrificed some breadth of scope, yet introduced a minimal amount of it. It has enabled a more detailed comparative discussion of the chosen texts, thus pushing the examination away from what might be thought too Romantic

a preoccupation with the single work or the single author. It has shown how in certain respects uniqueness was not in evidence. Yet it permitted recovery of some features of the thematic distinctiveness of each text. Third, although I have attended to the importance that affect or emotion has had for a number of theorists, e.g. Fish and Miall, the place of affective response in a textual interpretation would seem to remain uncertain in relation to the place of cognitive processing. It might be asked whether and / or how, if schemas are activated in processing, stored knowledge impinges upon affect or vice versa; that is, just how, if at all, feelings are related to schematic knowledge in memory. Beyond the speculation that, as with individual schema structures, emotive response may also vary with the individual, the question seems well beyond the scope of the present project, but is clearly relevant to further investigation of the role of mental processing in theme recovery.

Further research is needed into the question of whether narrative autobiographies or indeed all narratives have themes, and the lexical thematic approach adopted in this work could provide a principled means of pursuing this direction. Psycholinguistic research into reader responses to themes would need to address a careful conception of a theme before attempting the formidable task of exploring whether experiments could be geared to complex reader responses to texts.

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Appendix
Colour and sound terms in *The Mint* and *Goodbye to All That*

Table 1: colour terms in *The Mint* by item, chapter and page

***THE MINT* PART ONE: THE RAW MATERIAL**			
NO.	**ITEM**	**CHAPTER**	**PAGE**
1.	red	1	36
2.	blue	2	37
3.	blue		37
4.	khaki		37
5.	blue	3	38
6.	red-and-chocolate		38
7.	khaki		38
8.	blue		38
9.	blue		38
10.	pinked		38
11.	verdant		38
12.	yellow		38
13.	green		38
14.	black		38
15.	silvered		39
16.	colouring	4	40
17.	primary white		40
18.	green		40
19.	brown-blanketed		40
20.	black		40
21.	white		41
22.	white		41
23.	yellowed		42
24.	deathly-white		48
25.	khaki	7	49
26.	blue		49
27.	blue		49
28.	'khaki'		49
29.	'khaki'		49
30.	khaki		50
31.	blue		50
32.	black		50
33.	stubbornly-brown		50
34.	brown		50
35.	red-headed	8	52
36.	white	9	56
37.	greenly		56
38.	black		57

39.	grey[1]		58
40.	'green'	10	60
41.	'Yellow'		60
42.	whited		60
43.	yellow		60
44.	verdant	11	63
45.	black	12	64
46.	silvered		65
47.	silver	13	67
48.	black		67
49.	blue		67
50.	brown		67
51.	mustard-coloured		67
52.	ruddy		68
53.	black		68
54.	silver		68
55.	blueness	14	70
56.	greenness		70
57.	green		70
58.	yellow		70
59.	white		71
60.	blue		71
61.	blue		72
62.	white-walled		73
63.	blackness		73
64.	'white'		74
65.	'white'		74
66.	'blue'		74
67.	blue	15	75
68.	blue		76
69.	colour		76
70.	pink		76
71.	rain-reddened		76
72.	golden		76
73.	'blue'		76
74.	'russet'		77
75.	'black'		77
76.	prison-coloured		77
77.	red	18	86
78.	black	19	87
79.	green		87
80.	black		87
81.	red		89
82.	grey		90
83.	golden		90

[1] 'a blank grey sheet' (metaphor)

84.	red		91
85.	black		91
86.	silver	20	92
87.	blue		93
88.	gold		96
89.	white-faced		97
90.	white		97
91.	golden	22	100
92.	crimson[2]		103
93.	yellow		103
94.	brick-red	24	105
95.	brownest		106
96.	chocolate		106
97.	blue		106
98.	blue		106
99.	blue		106
100.	khaki		106
101.	black		106
102.	white		106
103.	brown	25	111
104.	blue	26	114
105.	blue	27	116
106.	black	28	118
***THE MINT* PART TWO: IN THE MILL**			
NO.	**ITEM**	**CHAPTER**	**PAGE**
107.	grey[3]	1	125
108.	white	4	135
109.	greyness	5	138
110.	blackness		138
111.	brown-clayed	6	140
112.	black		140
113.	rosy		142
114.	red	7	144
115.	red	8	145
116.	blue		146
117.	blackness		147
118.	red	11	154
119.	red		154
120.	'White…'	13	159
121.	'…white'[4]		159
122.	red[5]	14	163
123.	yellow	16	169

[2] 'a crimson dung-beetle' (metaphor)
[3] 'a grey distance' (metaphor)
[4] 'White hair, white liver' (metaphor)
[5] 'red with rage' (metaphor)

124.	jet-black		169
125.	grey	18	171
126.	black	20	179
***THE MINT* PART THREE: SERVICE**			
127.	brown	1	191
128.	browned		191
129.	blue	3	196
130.	colour		196
131.	brown	5	198
132.	white		199
133.	lime		199
134.	colour		199
135.	brown		199
136.	white-scrubbed	6	201
137.	blue		202
138.	colour		202
139.	gilds	7	203
140.	golden		204
141.	sea-coloured		204
142.	grey-green		204
143.	grey	9	209
144.	tint		209
145.	yellow		209
146.	white-haired		209
147.	whiter		210
148.	red-rimmed		210
149.	white	10	211
150.	black		211
151.	blue	11	213
152.	blue		213
153.	grey	12	215
154.	grey		215
155.	grey		215
156.	black		215
157.	grey-haired		216
158.	brown		216
159.	blackness		216
160.	blue	16	225
161.	yellow		226
162.	sun-gilt		227
163.	red	17	229
164.	blue		229
165.	black		229
166.	golden		230
167.	green		232

Table 1a: lexical items not counted as colour terms including idiomatic and metaphorical uses, uses with different senses and proper names in *The Mint*

***THE MINT* PART ONE: THE RAW MATERIAL**			
NO.	**ITEM**	**CHAPTER**	**PAGE**
1.	yellow[1]	5	43
2.	blacked	6	46
3.	colourful		46
4.	Red-Head	8	52
5.	Red-Head		52
6.	Red-Head		53
7.	Red-Head		53
8.	Red-Head		53
9.	Red-Head		53
10.	mustard	9	55
11.	gild		57
12.	blacking	10	59
13.	black	11	63
14.	chocolate	13	67
15.	silver		68
16.	golden	15	78
17.	'bloody'		79
18.	colours		79
19.	colours		79
20.	golden	17	82
21.	blacked	21	97
22.	golden	23	104
23.	silver	24	107
24.	colouring	28	117
25.	colourless	29	120
***THE MINT* PART TWO: IN THE MILL**			
26.	blue[2]	2	130
27.	golden	3	132
28.	White's		132
29.	blackguarding		132
30.	white[3]	7	143
31.	White's	11	154
32.	White		154
33.	White	12	157
34.	black[4]	14	163
35.	pinked	14	164

[1] 'saw yellow' (creative idiom; cf. 'see red')
[2] 'once a blue moon' (modified idiom)
[3] part of a metaphor 'to mark with a white stone': meaning, approximately, to commit to memory as a happy event.
[4] 'a black east wind' (metaphor expressing its ferocity)

36.	'ruddy'		164
37.	'bloody'		164
38.	redden[5]	15	166
39.	blacking-tin	16	169
40.	white		169
41.	bloody	19	174
42.	blacks	21	180
43.	White	22	183
44.	copper		184
***THE MINT* PART THREE: SERVICE**			
45.	stove-black-leading	5	200
46.	colours	6	202
47.	golden	8	206
48.	colour	9	209
49.	golden	12	216
50.	gold	13	218
51.	fawn	14	222
52.	golden	15	223
53.	black		224
54.	Whitewash	16	226
55.	chocolate		228
56.	White		228
57.	golden	17	230
58.	Whitewash	18	231

[5] 'his ears … redden with the news' (idiom); the context implies the hearer was shocked or disbelieving

Table 2: non-vocal sound words in *The Mint*

THE MINT PART ONE: THE RAW MATERIAL			
NO.	**ITEM**	**CHAPTER**	**PAGE**
1.	pounding	1	35
2.	hammer		35
3.	loud		35
4.	clanks	2	37
5.	ring		37
6.	shuffle		37
7.	shuffle		37
8.	quiet	3	38
9.	plonked		38
10.	musically		38
11.	chimes		39
12.	notes		39
13.	echo		39
14.	sounds		39
15.	rattle		39
16.	silence	4	40
17.	silence		41
18.	silence		41
19.	roar		41
20.	jangles		41
21.	quiet		41
22.	sound		41
23.	silence		41
24.	twangling		42
25.	surge		42
26.	scream		42
27.	tic-tac		42
28.	rustling		42
29.	drone		42
30.	drip		42
31.	drip		42
32.	clopped	7	50
33.	rang	8	52
34.	first post		54
35.	last post		54
36.	plangent		54
37.	clumping		54
38.	silence		54
39.	crashing	9	57
40.	banged		57
41.	Last Post	10	59
42.	blast		59

43.	first post		59
44.	banged		59
45.	clatters		59
46.	second post		60
47.	faintly		60
48.	banged		60
49.	melody		60
50.	click		60
51.	silence		60
52.	creaking		60
53.	quietly		60
54.	swish		60
55.	whispering		60
56.	quiet		60
57.	silence		61
58.	silence		61
59.	loud		61
60.	spirtle		61
61.	'cry'		61
62.	stamp	11	63
63.	reveille	12	64
64.	note		64
65.	stamping		64
66.	thrum		66
67.	sound	14	70
68.	clashed		70
69.	click		70
70.	sharp		71
71.	tread		71
72.	sibilant		71
73.	shuffle		71
74.	chink		71
75.	notes		72
76.	notes		72
77.	tune		72
78.	quietness		72
79.	silence		73
80.	trumpet call		73
81.	silence		74
82.	rain-sound		74
83.	clinking	15	75
84.	clatter		75
85.	reveille		76
86.	rag-time		78
87.	resonant	16	80
88.	sound		80

89.	din		80
90.	din		80
91.	scream		80
92.	sharp		80
93.	sound		80
94.	sharpness		80
95.	noise		80
96.	whistle		80
97.	echoing		81
98.	noisomely		81
99.	noise	17	83
100.	crash	18	85
101.	slammed		85
102.	roared	19	87
103.	rattlingly		87
104.	rang	20	95
105.	quiet	21	97
106.	reveille	23	102
107.	clangorous		102
108.	thrum		102
109.	tread	24	105
110.	shuffled		106
111.	sound	25	110
112.	night-silence		110
113.	music	27	115
114.	richness		115
***THE MINT* PART TWO: IN THE MILL**			
115.	splashily	1	127
116.	sound	2	129
117.	sound		129
118.	silence	5	137
119.	hut-sounds		137
120.	janglings		137
121.	reveille		137
122.	reveille		137
123.	footfalls		138
124.	creaking		138
125.	sounded	6	139
126.	beat		139
127.	clash		139
128.	'click'		142
129.	sighing	7	144
130.	groaning		144
131.	wheezing		144
132.	click	8	145
133.	loudly		145

134.	bang down		145
135.	sharply		145
136.	beating the pace		145
137.	stamp		145
138.	stamp		145
139.	stamp		145
140.	stamp		146
141.	echoing	9	148
142.	silence		149
143.	scrapery		149
144.	echoed		150
145.	went		150
146.	banged	10	152
147.	rattle		152
148.	'sound'		152
149.	banged	11	154
150.	clattering		154
151.	roaring		154
152.	quietness	12	156
153.	noise		158
154.	noise		158
155.	louder		158
156.	buzzed	13	160
157.	went		160
158.	last post		160
159.	crash	14	162
160.	stamp		162
161.	music		162
162.	splashed		162
163.	blared		162
164.	cacophonous		162
165.	note		162
166.	struck up	16	169
167.	jazzed		169
168.	crash		169
169.	silence		169
170.	crash		169
171.	the 'coming' song		169
172.	din		169
173.	goes	19	175
174.	sounded	20	178
175.	reveille		178
176.	call		178
177.	rustled		179
***THE MINT* PART THREE: SERVICE**			
178.	quiet	1	192

179.	quietly		192
180.	scrape		193
181.	quietly	3	195
182.	clatter		196
183.	quiet-footed		196
184.	quietness	5	199
185.	noise		199
186.	throbbing		199
187.	quiet		199
188.	knocking		199
189.	quiet		199
190.	reveille		199
191.	reveille		199
192.	whistles		199
193.	bugle calls		199
194.	quiet		199
195.	splash		200
196.	splash		200
197.	noisily		200
198.	salute	6	202
199.	salute		202
200.	shrillest		202
201.	note		202
202.	sounds		202
203.	echoing		202
204.	still		202
205.	salute		202
206.	echoes	7	203
207.	roll		203
208.	clap		203
209.	boomingly		203
210.	screaming		203
211.	note		203
212.	screech		203
213.	boom		203
214.	rifle-fire		203
215.	clang		204
216.	clanging	8	206
217.	salute	9	209
218.	salute		209
219.	silence		209
220.	rolled		209
221.	rolled		209
222.	rolled		209
223.	came out … with		209
224.	brazenly		209

225.	the last post		209
226.	noise		209
227.	hushed		210
228.	clashing		210
229.	last posts		210
230.	hushed	10	211
231.	pad		211
232.	noisily		211
233.	blustered	11	213
234.	blustered		213
235.	click		214
236.	pistol shot		214
237.	throbbed		214
238.	whined	12	215
239.	low		215
240.	loud		215
241.	hammered out		216
242.	roar	16	225
243.	'noisy'		225
244.	chug		225
245.	burble		226
246.	cry		226
247.	cry		226
248.	shriek		226
249.	whirr		226
250.	roared		226
251.	screamed		226
252.	yawp		226
253.	soundlessly		227
254.	rattled		227
255.	zooming		227
256.	practising		227
257.	notes		228
258.	sound		228
259.	surplus		228
260.	roaring		228
261.	click	17	229
262.	click		229
263.	sizzle		229
264.	plays		230
265.	jazz		230
266.	string-music		230
267.	throbbed	18	232
268.	hissed		232

Table 2a: 'non-vocal sound word' forms with senses other than sound in *The Mint*

***THE MINT* PART ONE: THE RAW MATERIAL**			
NO.	**ITEM**	**CHAPTER**	**PAGE**
1.	quiet	5	47
2.	sounds	9	56
3.	keynote	14	72
4.	harmony	15	77
5.	sound		78
6.	clicked	19	87
7.	'clicked'	24	104
8.	tone		105
***THE MINT* PART TWO: IN THE MILL**			
9.	sound	2	130
10.	tone	21	181
11.	sound	22	185
***THE MINT* PART THREE: SERVICE**			
12.	sounds	1	193
13.	sounds	7	203
14.	clicked	10	211
15.	key	11	214
16.	tune[1]		214
17.	beat	12	216
18.	tune[2]	13	220
19.	tone		220
20.	silently	15	223
21.	tune[3]		223
22.	harmony		223
23.	stroke	16	225
24.	super-tuned		227

[1] 'out of tune with the social system' (metaphor)
[2] 'the airmen called the tune' (idiom)
[3] 'our day is out of tune' (metaphor)

Table 3: colour words in *Goodbye To All That*

NO.	ITEM	CHAPTER	PAGE
1.	saffron	1	9
2.	grey		10
3.	black		10
4.	'black'		10
5.	white	2	19
6.	blue		21
7.	red	3	22
8.	red		22
9.	coloured		23
10.	black[1]		24
11.	red	4	25
12.	black		25
13.	red		25
14.	greys		25
15.	green		25
16.	buttercup-blonde		25
17.	white		26
18.	coloured		27
19.	black		28
20.	white		29
21.	blue		29
22.	white		29
23.	red		29
24.	yellow		29
25.	white		29
26.	white		34
27.	penny-plain	5	34
28.	twopence-coloured		34
29.	black		34
30.	black		34
31.	coloured		43
32.	coloured		43
33.	light-grey		43
34.	light-grey		43
35.	pink		43
36.	white		43
37.	black		49
38.	white		49
39.	blue		52
40.	white		55
41.	navy-blue		67
42.	khaki		67
43.	scarlet		67

[1] ' go black in the face': fancifully, probably not literally, in this case

44.	blue		67
45.	red		67
46.	scarlet		67
47.	red		67
48.	red		68
49.	black		72
50.	black	11	74
51.	khaki		74
52.	scarlet		74
53.	scarlet		75
54.	gilded		76
55.	golden		76
56.	khaki	12	81
57.	red		81
58.	coloured		82
59.	grey-felt		82
60.	red		82
61.	coloured		89
62.	red-brick		89
63.	pink		91
64.	blue	13	92
65.	coloured		92
66.	white		93
67.	whiter		93
68.	whiter		93
69.	whiter		93
70.	whiter		93
71.	scarlet		96
72.	red		99
73.	yellow-looking	14	103
74.	pink		105
75.	white		105
76.	khaki-blancoed		106
77.	red		108
78.	red		110
79.	green		113
80.	brown		113
81.	green-fringed		113
82.	'red'	15	122
83.	grey		126
84.	yellow-faced		127
85.	green		127
86.	red-faced		127
87.	black		130
88.	colour		137
89.	white		137

90.	yellow-grey		137
91.	red		137
92.	purple		137
93.	green		137
94.	black		137
95.	black		139
96.	French-yellow		145
97.	white		145
98.	brown		145
99.	colours		146
100.	crimson		146
101.	white		149
102.	khaki		150
103.	coloured		155
104.	black	17	159
105.	red-brick	18	160
106.	white		164
107.	khurki	19	167
108.	yellow		169
109.	green	20	175
110.	green		175
111.	black		175
112.	black		177
113.	black		177
114.	colours		178
115.	red-bearded		181
116.	red		182
117.	scarlet		182
118.	brown	23	203
119.	grey		203
120.	black	24	210
121.	black		210
122.	green		212
123.	yellow		217
124.	colour		218
125.	blue		218
126.	rabbit-brown		218
127.	black		221
128.	black		221
129.	red		223
130.	blue-check		223
131.	coal-black		223
132.	khaki		225
133.	yellow		227
134.	coal-black	26	228
135.	mauve		234

136.	white		234
137.	brown	27	239
138.	brown		239
139.	blue	28	243
140.	crimson		245
141.	green-baize		252
142.	brown		252
143.	white	31	268
144.	white		268
145.	white		268
146.	purple		269
147.	red		271
148.	green	32	274
149.	red		275
150.	golden		275
151.	green		276
152.	white		276
153.	blonde		276
154.	blue		277
155.	yellow		277
156.	green		278
157.	black		278
158.	green		278
159.	red		282

Table 3a: lexical items with different senses than that of colour in *Goodbye to All That*, including idiomatic and metaphorical uses of colour language and proper names.

NO.	ITEM	CHAPTER	PAGE
1.	*Golden Book*	1	11
2.	scarlet fever	2	19
3.	black	3	24
4.	blueberries	4	25
5.	roseberries		26
6.	white-washed		26
7.	gold		27
8.	'Red Knight'		27
9.	blueberries		28
10.	greengages		28
11.	blackcurrant		28
12.	colours		29
13.	scarlet fever		29
14.	colours	7	42
15.	colours		42
16.	colours		43

17.	silver	8	46
18.	silver-plated		48
19.	*Green Chartreuse*		48
20.	*Green Chartreuse*		48
21.	silver		48
22.	colours		49
23.	colours		49
24.	colours		49
25.	Under Green		49
26.	colours		49
27.	Robin Redbreast	10	68
28.	colours	11	72
29.	the Black Watch		72
30.	the Black Watch		72
31.	colours		77
32.	pink[1]	12	82
33.	the Black Watch		85
34.	silver		84
35.	'Whiter than the Snow'		93
36.	rose	13	99
37.	madonna		99
38.	the Red Lamp	14	103
39.	Red Lamp Corner		110
40.	black	16	142
41.	a 'Blue lamp'		151
42.	Blue Lamp		151
43.	Red Lamp		151
44.	Blue Lamp		151
45.	highly-coloured	17	153
46.	white- washed	19	167
47.	Red Dragon Corner		171
48.	colours	20	178
49.	white	21	189
50.	*Hospital Blue*		191
51.	Blue Lamp		195
52.	*Drapeau Blanc*		195
53.	*Drapeau Blanc*		195
54.	Scots Greys	22	201
55.	black-letter	23	207
56.	whitewashed		208
57.	red	24	212
58.	colours	25	218
59.	coral		221
60.	Lee White		221
61.	Black-eyed Susans		221

[1] 'in the pink'(idiom)

62.	Red Cross	27	241
63.	flame-opal		241
64.	silver		242
65.	silver	28	243
66.	golden		244
67.	gold		245
68.	Blue-Book		247
69.	Blue-Book		247
70.	Blue-Book		247
71.	Blue-Book		247
72.	Red Terror		248
73.	greenhouse		249
74.	Red Sea	31	265
75.	gilding		266
76.	blackboard		267
77.	white		271
78.	oranges	32	275
79.	colour		276
80.	water colours		279
81.	The Red Lamp[2]	Epilogue	281
82.	red		281
83.	the Blue Lamp		281
84.	blue		281

[2] The first of four items, here listed in sequence, conveying metaphorically the idea that higher military rank should entail social privileges.

Table 4: non-vocal sound words in *Goodbye to All That*

NO.	ITEM	CHAPTER	PAGE
1.	sounds	4	29
2.	slammed	7	42
3.	footfalls	8	48
4.	rattled	9	60
5.	crashed	10	61
6.	silence		68
7.	noise	12	81
8.	noise		81
9.	louder		81
10.	louder		81
11.	whizzed		81
12.	hissing		81
13.	bang		81
14.	Whoo-oo-ooo-ooo-OOO-bump-CRASH!		82
15.	noise		82
16.	flop!		82
17.	flop!		82
18.	buzzing		82
19.	burst		82
20.	noise		82
21.	'burst'		82
22.	hissing		83
23.	noise		83
24.	crack		83
25.	ping!		83
26.	rockety-ockety-ockety-ockety		83
27.	quiet		87
28.	rustle		87
29.	stamping		87
30.	hissing		88
31.	cracked		88
32.	splash		88
33.	roar	13	92
34.	bursting		92
35.	noise		92
36.	slapping		94
37.	'crack!'		95
38.	noise		96
39.	plop!		96
40.	noise		96
41.	whish-whishing		96
42.	burst		96

43.	sang		96
44.	sing		96
45.	noise		98
46.	rattled	14	105
47.	noise		110
48.	quiet		111
49.	silence		111
50.	silently		111
51.	unison		113
52.	protest		113
53.	popping off		113
54.	scuffling		117
55.	sounds		117
56.	tune		117
57.	clash		118
58.	rumbling	15	119
59.	racket		121
60.	louder		121
61.	*whistle*		125
62.	*roar*		125
63.	crackle		127
64.	rattle		127
65.	clatter		128
66.	whistling		128
67.	blew		130
68.	whistling		131
69.	din		131
70.	whistled		131
71.	whistle		131
72.	whistle		132
73.	noise	16	140
74.	noise		141
75.	noise		141
76.	silencing		142
77.	rap out		143
78.	noise	17	157
79.	quiet		158
80.	quiet		158
81.	crash		159
82.	rapped		159
83.	sounded	18	161
84.	noise		163
85.	silenced		164
86.	banging	19	165
87.	ring		166
88.	quiet		166

89.	music		169
90.	solos		169
91.	melodies		169
92.	noise	20	176
93.	mis-blew		186
94.	flatly		186
95.	windily		186
96.	hissed		186
97.	noises	21	192
98.	louder		192
99.	louder		192
100.	noises		192
101.	quiet	23	206
102.	music		207
103.	music		207
104.	*din* (italics)	24	210
105.	thudding		212
106.	band-music	25	218
107.	quieter		218
108.	sound		220
109.	noise		220
110.	rap		227
111.	rattle	26	230
112.	tune		230
113.	rapped		233
114.	quiet	27	238
115.	crash		240
116.	knock		241
117.	rang	28	247
118.	musical		248
119.	hissing	31	265
120.	music	32	274
121.	harmonies		274
122.	music		274

Table 4a: lexical items with different senses than sound in *Goodbye to All That*, including idiomatic and metaphorical uses and proper names.

NO.	ITEM	CHAPTER	PAGE
1.	clash	7	42
2.	crack	10	61
3.	Whizz-bangs	12	87
4.	'Silent Night'		91
5.	Whizz-bangs	13	91
6.	Whizz-bang	14	102
7.	burst	15	131
8.	Whizz-bang	18	164
9.	Whizz-bang		164
10.	'crump'		164
11.	crump		164
12.	'crump'		164
13.	call[1]	21	190
14.	*music*[2]		190
15.	the bugle call[3]		190
16.	sounded		194
17.	sound	32	274
18.	sound		274

[1] 'the bugle call came' (metaphor)
[2] 'to face the music' (idiom)
[3] 'the bugle call' (metaphor)